

# The Critic

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YEAR. { NEW SERIES } GOOD LITERATURE, No. 531. { \$3 PER YEAR, IN ADVANCE }

## Forty-sixth Annual Report

OF THE

## New York Life Insurance Co.,

Office: Nos. 346 and 348 Broadway, New York.

JANUARY 1, 1891.

AMOUNT OF NET ASSETS, JANUARY 1, 1890.....\$101,027,322.46  
Less Contingent Sinking Fund (reduced value in securities, December 31).....568,525.11  
\$100,458,797.35

### REVENUE ACCOUNT.

Premiums.....\$28,863,854.71  
Less deferred premiums, January 1, 1890.....1,635,645.37—\$27,228,209.34  
Interest and rents, etc.....5,374,235.38  
Less interest accrued, January 1, 1890.....441,344.04—4,929,890.74—\$32,158,100.08  
\$132,616,897.43

### DISBURSEMENT ACCOUNT.

Losses by death, and Endowments matured and discounted (including reversionary additions to same).....\$7,078,272.48  
Dividends (including mortuary-dividends), annuities, and purchased insurances.....6,201,271.54  
Total Paid Policy-holders.....\$13,279,544.02  
Taxes and re-insurances.....290,257.97  
Commissions (including advanced and commuted commissions), brokerages, agency expenses, physicians' fees, etc.. 5,400,061.19  
Office and law expenses, rentals, salaries, advertising, printing, etc.....1,082,662.86—\$20,052,526.04  
\$112,564,371.39

### ASSETS.

Cash on deposit, on hand, and in transit.....\$6,348,924.46  
United States Bonds and other bonds, stocks and securities (market value, \$67,250,984.74).....63,867,546.16  
Real Estate.....14,341,917.35  
Bonds and Mortgages, first lien on real estate (buildings thereon insured for \$15,000,000 and the policies assigned to the Company as additional collateral security).....19,446,083.13  
Temporary Loans (market value of securities held as collateral, \$5,391,511).....4,168,000.00  
\*Loans on existing policies (the Reserve on these policies, included in Liabilities, amounts to over \$2,000,000).... 431,108.71  
\*Quarterly and semi-annual premiums on existing policies, due subsequent to January 1, 1891.....1,858,327.00  
\*Premiums on existing policies in course of transmission and collection. (The Reserve on these policies, included in Liabilities, is estimated at \$2,000,000).....1,431,828.15  
Agency balances.....195,812.91  
Accrued Interest on investments, January 1, 1891.....474,823.52—\$112,564,371.39  
Market value of securities over cost value on Company's books.....3,383,438.58  
\*A detailed schedule of these items will accompany the usual annual report filed with the Insurance Department of the State of New York.

TOTAL ASSETS, JANUARY 1, 1891.....\$115,947,809.97

### Appropriated as follows:

Approved losses in course of payment.....\$613,040.54  
Reported losses awaiting proof, &c.....364,562.44  
Matured endowments, due and unpaid (claims not presented).....39,889.77  
Annuities due and unpaid (claims not presented).....22,901.83  
Reserved for re-insurance on existing policies (Actuaries' table 4 per cent. interest).....99,954,304.00  
Reserved for premiums paid in advance.....54,660.53  
\$101,049,359.11

SURPLUS, COMPANY'S STANDARD.....\$14,898,450.86

Consisting of  
Estimated contingent Tontine Surplus Fund.....\$8,670,539.50  
Estimated General Surplus.....6,227,911.36

From the undivided surplus, as above, the Board of Trustees have declared a Reversionary dividend to participating policies in proportion to their contribution to surplus, available on settlement of next annual premium.

### GROWTH OF THE COMPANY DURING THE PAST DECADE.

NEW INSURANCE ISSUED.		INSURANCE IN FORCE.		ASSETS.		ANNUAL INCOME.	
In the year 1880.....	\$22,229,979.	Jan. 1, 1881.....	\$135,726,916.	Jan. 1, 1881.....	\$43,183,934.	1880.....	\$8,964,719
In the year 1885.....	68,521,452.	Jan. 1, 1886.....	259,674,500.	Jan. 1, 1886.....	66,864,321.	1885.....	16,121,172
In the year 1890.....	159,576,065.	Jan. 1, 1891.....	569,338,726.	Jan. 1, 1891.....	115,947,810.	1890.....	32,158,100

Number of policies issued during the year, 45,754.  
Total number of policies in force January 1, 1891, 173,469.

New Insurance, \$159,576,065.  
Amount at Risk, \$569,338,726.

### TRUSTEES:

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## The Critic

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### Literature

#### Arnold's "Light of the World"\*

SIR EDWIN ARNOLD'S new poem, 'The Light of the World,' tells an old story, and one that is most dear to the heart of man. As a story it is interesting: as a poem it is disappointing simply because it is so barren of the qualities which belong to poetry. It lacks flexibility and melody. Its imagery is stilted. Written for the greater part in blank-verse, it is deficient in the strength and dignity which characterize good blank-verse. It abounds in lines whose only title to be called poetry lies in their uniform length, page after page reading like prose cut up into pentameters. Sir Edwin seems to us to be one of those people who can write verse without being a poet; and this volume serves well to exemplify our meaning. The story itself is poetic: the telling of it is hardly so. The principal character among those who are active in the narrative is Mary Magdalene. She it is who tells of Christ—first briefly to Pilate and his wife Claudia, and afterwards in greater detail to the Indian Magus. The time is three years after the Crucifixion; the place is the house of Miriam at Magdala. The narration follows the New Testament account of Christ, and the poem draws generously upon the New Testament both in the matter of language and of quotation. In his descriptions of natural scenery Sir Edwin is at his best. The verse lightens up by means of the thing it describes. But the average performance of the poet is dull, as, for example, in a passage like this (it is Mary who speaks):—

He told how we should seek; not thrusting in  
As if Heaven heard the loudest cry; as though  
The gateway of the Kingdom must be forced,  
And a path pushed over the fallen ones:  
But foremost be Renunciation, first  
By good-will to be last; by help, not haste;  
By eagerness not to be saved, but save.  
'Judge not, that ye, too, be judged,' He said,  
For, as ye judge, ye must be judged. . . .

The few brief lyrical pieces are perhaps the poorest things in the volume. When we recall the author's 'He who died at Azam,' we do not forgive him such a stanza as

Meek and sweet in the sun He stands,  
Drinking the cool of His Syrian skies;  
Lifting to Heaven toil-wearied hands,  
Seeing His Father with those pure eyes.

Of the six books into which the poem is divided, it is in the first that we find the best work. Here the author is describing a bit of Oriental scenery, and here his verse comes nearest to poetry:—

Titus and Omar wrought fair Palestine  
No hurt like His who gave her hallowed ground  
The fatal benediction of His feet!  
Love's house is desolate for love of Love!  
The waters glass no sail; the ways have shrunk  
Into a camel-path; the centuries  
With flood and blast have torn the terrace bare  
Where the fox littered in the grapes. Ask not  
Which was His city, 'mid this ruined life!

\* *The Light of the World*. By Sir Edwin Arno'd. \$1.75. Funk & Wagnalls. -

None surely knoweth of Capernaum  
Whether 'twas here or there. Perchance He dwelt  
Longest and latest at this nameless mound  
Where, on the broken column, nests the stork;  
Where knot-grass with its spikes, and bitter balls  
Of trailing colocynth, and nebbuk-thorns  
Bind as they will the marble wreck, and weave  
Shelter for shy jerboas, and the snake.

The poem is embellished with reproductions of the Hoffman illustrations; and, we are told in a note by the publishers, an American poet 'has contributed lines to various portions of this poem.' We have been unable to discover these lines. Evidently Sir Edwin has an American rival in his own style of verse. An introductory essay by Mr. Richard Henry Stoddard deals with Oriental poetry in general and that of Sir Edwin in particular. It is brief and, as might be supposed, well-written; and it closes with this very commendatory sentence:—'It was much to have written "The Light of Asia," but it is more, infinitely more, to have written "The Light of the World," of which every lover of sacred song will say, when he has finished it,

The strain I heard was of a higher mood.'

#### Brinton's "Races and Peoples"\*

STUDENTS of the always attractive 'science of man' will receive with interest the volume in which Dr. Brinton has presented to the public the substance of a course of lectures delivered last year at the Academy of Sciences, Philadelphia, where he is Professor of Ethnology,—as he is also of American Archaeology and Linguistics in the University of Pennsylvania. The second title of his book is intended to express the proposed limit of the work, but its actual scope goes considerably beyond this limit. Ethnography, as the word denotes, is a purely descriptive science, differing from ethnology much as the science of physical geography differs from geology. Ethnography describes 'races and peoples,' while ethnology teaches of their origin. Dr. Brinton's natural tastes, as well as his studies and habits of thought as a professor of ethnology, would not allow him to restrict his lectures within the narrower bound, and much of his work is consequently devoted to the discussion of origins and causes. No one, however, is likely to find fault with an author who gives more than he promises.

This extension, however, while certainly adding much to the interest of his book, may expose it to some adverse criticism which it would have escaped if it had been restricted within the closer limit. The merely descriptive portions of the work offer little to which exception can be taken, being in general clear, succinct, and accurate. It is when the reader comes—as he comes almost at once—to the author's views on the origin of man and of races, that differences of opinion are likely to arise. Prof. Brinton holds firmly to the Darwinian view, both as regards the unity of the human species, and as to its origin from some lower form. But in regard to the 'birthplace' of this species, his conclusion, or rather his theory, differs widely from any that has been heretofore proposed. It is proper to say that he does not put forward his theory in any dogmatic temper. To the suggestion that it may seem premature to discuss such a question, he replies with much force and point:—'It is never too soon to propound any question in science; always too soon to declare that any has been finally and irrevocably answered.'

As man is now proved to have existed in the quaternary or 'pleistocene' era, Dr. Brinton properly begins with that period, and gives us an outline of its geography, illustrated by a small but usefully explanatory map. In this map North Africa is shown as a part of Europe, and forms with it a continental region, to which the author gives the composite name of Eurafica. A wide 'ocean stream,' occupying the desert of Sahara and a part of Egypt, separates this north-

\* *Races and Peoples: Lectures on the Science of Ethnography*. By Daniel G. Brinton. \$1.75. N. D. C. Hodges.

ern region from an immense island, which is designated Austafrica. Asia becomes a long and narrow peninsula, losing on the north Siberia, which is engulfed under the Arctic billows, and on the south Arabia and Hindostan, which appear as islands in the Indian Ocean. The place of origin of the earliest man is conjectured by the author to have been somewhere in the south-western corner of Eurafica—that is, somewhere in the region now occupied by Morocco, Spain, and southern France. The grounds on which this hypothesis is based will be found instructive and plausible, but will hardly be deemed conclusive by any one who has studied the reasons set forth by the most eminent of European anthropologists, M. de Quatrefages, for his Asian theory. The most that can be said is that, by the common consent of all authorities, the first advent of man must be held to have occurred somewhere in the eastern hemisphere. This primitive man, it should be added, is held by the author to have belonged to the noble 'white race,' of which all other races are, in his opinion, the degenerate descendants, debased by climatic and other influences of an unfavorable character. He doubts, however, whether this debasement will cease with the removal of these influences,—an unhelpful view, which seems neither characteristic nor consistent, and against which certainly much might be said.

In one respect Dr. Brinton has a decided advantage over almost all the authors who have written on the divisions of the human race since the time of that very learned and thoughtful scholar, afflicted with the most hideous of styles, the late R. G. Latham. Our author is not only an experienced physiologist but also an accomplished philologist. This last is a qualification of the first importance. Linguistics are to ethnography what the mathematics are to astronomy or what zoölogy and botany are to geology,—the essential criteria, without which all certainty is impossible. All American ethnologists are agreed on this point, as regards the tribes of our own continent; and though the greater mixture of stocks in the eastern hemisphere has caused this truth to be obscured in that quarter, its acceptance by the two foremost authorities of Europe in philology, Prof. Max Müller and his distinguished Viennese namesake, Prof. Friedrich Müller, is an earnest of its ultimate general acknowledgment. Dr. Brinton has given some admirable rules for the application of language as the test of the affinities of races and tribes, and has exemplified these rules in a manner which adds greatly to the value of his work. For this reason, as well as for its great merits as a careful and lucid summary of the latest discoveries and theories in ethnologic science, his volume will be highly appreciated even by those students who prefer to reserve their opinions on some of his ingenious speculations. These also will have their special value as subjects for investigation, and as sources of that stimulating controversy which finally elicits the truth.

#### "Curious Creatures in Zoology" \*

THE name given by Mr. John Ashton to his latest publication, is not exactly an apt title. The pictures of his collection represent for the most part not 'creatures in zoölogy,' but odd and impossible creations of fancy or superstition, which were once believed in, but which, in the light of modern science, have faded into the dimness of fable. We have the Amazons, the Cyclopes, the 'men whose heads do grow beneath their shoulders,' the centaurs, the sphinx, the chimæra, the griffin, the phoenix, the merman and mermaids, the kraken, the basilisk and cockatrice, and many other fabulous creatures of which our ancestors were accustomed to read or hear with a pleased credulity, while we, on the contrary, have refused to accept into our zoölogy an animal whose existence, as Mr. Ashton shows, is vouched for by naval officers and other trained observers of undoubted credibility. The sea-serpent, accordingly, thus rejected by

science, figures in the author's museum of curiosities. The collection has been gathered with care from books of various ages, but none more recent than Topsell's 'Historie of Four-footed Beastes,' published in 1607. It is a noteworthy fact that the formation of the English Royal Society, in 1663, for the pursuit of science on the lines of the Baconian philosophy, not only put an immediate stop to all executions for witchcraft, but promptly banished from the popular phantasy all these 'gorgons, hydras, and chimæras dire' which had disturbed it for thousands of years. Mr. Ashton's book, with its numerous illustrations, and its many extracts from old authors, is a pleasant reminder of these figments, which still hold a place in literature, and even, to a certain extent, in the history of scientific progress.

#### "The Widow Guthrie" \*

'GEORGIA sixty years ago' might be the Waverley-like title of Col. Johnston's genial study of 'Clark County' and its crossroads: a study not tragic in its beginnings, but soon hurrying the reader along at a swifter pace than he expected. The wandering rhapsode has much to pick up in the South still: comedy, farce, local color, sentiment such as developed out of the choragic contests of Bacchus in a diminutive *deme* of ancient Attica what afterwards became the tragic and comic art of Sophocles and Menander. Studies in parti-color, in black-and-white, in what the Italians call *bambocciata*: rustic scenes, penny weddings, Teniers-like revels and grotesque gatherings, abound in that unstudied region whose zebra-stripes of alternate yellow and black mingle marvellously with the poetic and high-strung civilization around, and give picturesque alternations of light and shade ready-made to the literary artist wide-awake enough to seize them. Col. Johnston has lived a life full of these details: he is a brimming river of them, that needs only to be tapped here and there to flow genially in 'Dukesborough Tales' and idyls of the pine-barrens. Happily for his artistic faculty he began to admit the public into his confidence late in life, when the wine was mellow on the lees and troublous fermentations no longer endangered its clarity. His natural affinity for incident and anecdote is like those summer days when a thread of film spins itself on the sky and gradually weaves into itself all the gathering films of east and west until masses of fleecy exhalation grow together, and there is a beautiful and sometimes grotesque cirrus-heap on the zenith. Intellectual 'weather-breeders' of this sort are rare and fortunate, collecting to themselves the life and soul of a people and holding it in a translucent reservoir like raindrops imprisoned in rock-crystal.

'The Widow Guthrie' imprisons much of the life of the South in this way. The style is so easy and flowing that the story at first seems commonplace, like the everyday films in the sky. The men and women are not phenomenal; the society is not aristocratic; the scenery is typically Georgian. Presently, however, the widow emerges as a powerful individuality—the films gather to a thunder-point,—and one is astounded at the suddenly overwhelming scene of her daughter's death. So tragic, so true to life is this dramatic core to the plot that it irradiates the whole book and flares up almost painfully in your face.

#### "The Cruise of the Alerte" †

'TREASURE ISLAND' has always been a fascinating mirage dipping up and down on the horizon, yet ever elusive and impalpable. The lost Atlantis, the shadowy Cipango pursued Plato and Columbus in their geographic and Utopian dreams, as the sirens sang to Ulysses and the lotus-eaters to the wandering Hellenes. Then the Spanish galleons and Capt. Kidd came with their powerful spell and wrought on the imagination and kindled the cupidity of men, till folk in-

\* The Widow Guthrie. By R. M. Johnston. Illus. by Kemble. \$2.50. D. Appleton & Co.

† The Cruise of the Alerte. By E. F. Knight. With 5 maps and 23 illustrations by A. Shepherd. \$4.50. Longmans, Green & Co.

\* Curious Creatures in Zoölogy. By John Ashton. \$3.50. Cassell Publishing Co.



numerable set out in search of the golden fleece and came back wrecked and abandoned in leaky Argoes.

Mr. Knight is a golden-fleece hunter of the year '90. Hearing marvellous tales of the desert island of Trinidad, seven hundred miles off the coast of Southern Brazil, he and a party of friends fit out the yacht *Alerte* and sail doughtily in search of silver. This silver was reported to be of fabulous amount and consisted of the wealth of the churches of Lima stolen by pirates and hidden on this volcanic islet far back in the twenties. Mr. Knight had been at Trinidad before and thought there might be 'millions in it.' Accordingly, when the report came to his ears, having nothing else to do, he got up his treasure-trove expedition and in course of time arrived at the steep and almost inaccessible mountain-heap put down on the charts as 'Trinidad.' Here the party encountered a huge surf, rolling seas, monstrous land-crabs and ravenous sea-hawks. After infinite difficulties they landed, crawled over the cliffs, pitched their tents, set up their workshop, and began to dig. And for three months they dug without ever getting a glimpse of a golden candlestick, a jewelled pyx or a chalice inlaid with diamonds of the Incas: dug and wheel-barrowed and burrowed in dazzling tropic sunlight till they fainted with thirst and glare or sickened with night-dews or ached with ague. The glint of gold came not, for no one possessed the *silver-blick* without which search for gold is useless. But they did see sea-turtle so large that it required four men to turn them over on their backs—monsters 700 pounds in weight, whose shells were big enough for life-boats; and frigate-birds; and rainbow-streaked fish like live and swimming poisons flaming through the green water. At length they tired and wrung themselves loose, and sailed up and over the equator—home.

#### Schuyler's "Peter the Great" \*

IT WAS HARD to realize, when this new edition of Mr. Schuyler's *Russia* was laid upon the reviewer's table, that the author had been so swiftly and so recently removed from among us. His name and personality had so long been real and actual, he was indeed so full of life and vigor and activity that the news of his death was hard to believe and painful to be obliged to acquiesce in. Others have spoken of his intellectual powers and it only remains for the writer, who saw him last at the Bologna fête in 1888, to refer to his charm of manner and tactful appreciation of those little things which go to make life comfortable between friends and acquaintances. Never was a man who practiced more that trifling but indescribably important thoughtfulness which appeals so strongly to the sensitiveness of strangers or of friends. His wide learning and acquaintance with the world, his versatility and power of swift recognition made him a delightful and instructive companion, from whose acute comment a question in diplomacy, a disputed point of etiquette or a crux in art-interpretation resolved its difficulties in a moment. As one turns over these pages and observes the infinite pains which were taken in the text and the illustrations, it is easy to see that carefulness of details was one of Mr. Schuyler's most prominent characteristics,—and indeed it was this, carried out into his daily intercourse with others, which rendered him so uniformly a favorite in society. No one knew better than he did how to bestow little attentions so that they seemed like great ones, no one was swifter to mark an opportunity when a trifling courtesy might relieve embarrassment, no one was readier to extend hospitality and introduce his countrymen of cultivation to the foreign society of which he had so widely the *entrée*. It is melancholy to know that at the time of his death he had collected much material for future literary work which cannot now be so skilfully used as he would have used it, but it is at least gratifying to reflect that his 'Peter the Great' and his

'Turkestan' have made him a sure place in American literature.

#### Japan and the United States \*

OF LATE YEARS the various southwestern provinces of Japan, whence proceeded most of the material and intellectual forces which accomplished the revolution of 1868, have clearly differentiated their personal products. It seems certain that in energy, action, decision—the qualities necessary to bold leadership—the martial Satsuma clan excels. In civic virtues and in wise administration Choshu leads the van. Hizen, Tosa, Owari, Echizen have contributed much in men and ideas; but in scholarship, moral force, mental leadership and theological influence upon the nation, no province excels Higo. Her young men are now making their mark upon contemporary and Christian Japan.

One of these cultivated young men, trained in his own native literature, in Chinese and Japanese culture, with mind enriched by long residence in the United States and Germany, has written a fascinating monograph on the United States and Japan. It is the story of intercourse between the big country open to all races and peoples, and the little archipelago—the group of 'cliff-fortress islands,' which never drew back the bolts of exclusion until Perry with iron knock and Harris with silken hands opened the gates. How China, Korea, and the European countries sent their ships and people to Japan, how the Thornrose of the Pacific pricked her fingers with the sharp needles of Jesuitic intrigue, and fell asleep for two centuries or more, are told in Mr. Nitobe's opening chapter; Commodore Perry and his predecessors fill the narrative in the second chapter, while diplomacy and commerce occupy the third. In all, the charm of the story and commentary is, that we go with the author behind the looking-glass and see how a Japanese thinks. The literary critic will be delighted with Chapter IV., for Mr. Inazo is a book-hunter, a book-lover, a book-reader and a book-critic, as well as writer of monographs in German and English. We have delicious bits of criticism on the authors who have served up Japan in their writings, from Rein and House and others who have lived for years under the camellias and camphor-trees, to the globe-trotters who have flashed on a *jin-riki-sha* through Kamakura, and returned home for book-making and lionization.

In his final chapter he speaks freely of the Japanese in America, expressing his opinions about our schools, parlors and ideas, as well as about the lads and lasses of Dai-Nippon. He has a section on romance, in which he tells how Japanese gentlemen have won and wedded ladies of Europe and America. In this he speaks with happy experience, for he himself has in Friends' Meeting House accepted and been accepted, his bride being a cultivated Quakeress of one of the old Philadelphia families. Since embracing Christianity in Japan some years ago, the author has accepted the Friends' interpretation of it in Philadelphia. Our only criticism on a book so full of criticism is that the author is free, possibly in points too much so, but then that is what we want. In diction and richness of thought the book is, considering the author's Oriental antecedents, a remarkable piece of English. It is certain to win many readers.

#### Educational Literature

A VALUABLE addition to Heath's Modern Language Series has just been made, in the publication of the first part of the 'History of German Literature' ('*Deutsche Literaturgeschichte*'), by Carla Wenkelbach, Professor of the German Language and Literature at Wellesley College. The author has followed Scherer, the distinguished Berlin professor, in dividing this history into three periods,—the first closing with the twelfth century, the second with the year 1624, and the third extending to our own time. The book now published is confined (after a brief introductory outline) to the first period. Besides the old 'hero-songs' of heathenism, it com-

\* *Peter the Great, Emperor of Russia.* By Eugene Schuyler. (Second edition.) 2 vols. \$4. Charles Scribner's Sons.

\* *The Intercourse Between the United States and Japan.* By Inazo Nitobe. \$2. Johns Hopkins Press.

prises the religious poetry of the times of the conversion, down to the beginning of the Crusades, including Mespili, the Heliand, Ot-fried's Krist, and many other compositions, of which ample specimens are given. The Gothic Bible of Ulphilas was of momentous importance in this period. The civil history of the Teutonic countries is briefly but clearly given, so far as it is needed for understanding their literary development. The progress of this development is set forth with an orderly distinctness which renders what might have been deemed a difficult and obscure subject of study invitingly easy. This part of the work has the special recommendation of being an introduction hardly less useful for the study of English than for that of German literature. The work evinces great research and a remarkable power of clear exposition. (50 cts. D. C. Heath & Co.)

THE WELL-KNOWN work of the late distinguished Professor, Arnold Guyot, 'The Earth and Man,' which has been a text-book for more than forty years on its special subject of 'comparative physical geography in its relation to the history of mankind,' now appears in a new edition, 'revised in a few points affected by the progress of scientific knowledge since the appearance of the work, mainly in accordance with marginal notes made by the author, who contemplated such an edition, but whose time and strength failed before the task could be accomplished.' Among the valuable additions are a new 'physical map of the world, and a map of the marine currents.' The merits of this admirable work, which have been appreciated by the teachers and students of two generations—the clear presentment of scientific truths, the large generalizations, accompanied by a firm grasp of the minutest facts on which they are based, the ardent love of knowledge and of humanity, and the pellucid style,—make it well worthy of being retained in the position which it has so long enjoyed in our leading schools. This revised and modernized issue will be welcomed by the many teachers who gained their first acquaintance with the elements of science from the earlier editions. It will be none the less pleasing to those who have not heretofore been familiar with it, because it glows with much of that enthusiastic warmth of sentiment, formerly familiar, which is apt to be absent from the colder manuals of our day. (\$1.75. New York: Charles Scribner's Sons)

'ENGLISH VERSIFICATION,' by the Rev. J. C. Parsons, is likely to be useful not only to students, for whom it is specially intended, but also for general reference. It is a compact yet comprehensive account of English metres and metrical compositions, including all the recent reproductions and importations, like ballades, rondels, roundels, rondeaux, triolets, virelais, villanelles, and so on. All these are amply illustrated from the poets. The treatment throughout is scholarly without being pedantic or vitiated by any theory of the author's own, like some books on verse that we wot of. (78 cts. Leach, Shewell & Sanborn.)—THE University of Pennsylvania has begun the publication of a series of monographs on subjects connected with philosophy, literature, and archaeology, which will be furnished to subscribers at \$1.50 a volume, to others at \$2. The volumes will contain some 200 to 250 pages; each will be complete in itself, and will be sold separately. The first issue (Part I. of Vol. I.) is an elaborate paper on 'Poetic and Verse Criticism of the Reign of Elizabeth,' by Felix E. Schelling, A.M., Professor of English Literature. It shows equal scholarship and taste, and is every way a model of what such a monograph should be. It forms an octavo volume of about a hundred pages. (\$1.)

A RECENT publication of the American Economic Association is a 'History of the New York Property Tax,' by John C. Schwab. It gives a brief account of the origin and growth of the tax on real and personal property, with many pages of statistics and some discussion of proposed reforms. The property tax is of English origin, it having been used only very rarely under the Dutch administration; but its extensive development, in New York as in the other States, was due to the assumption of most forms of indirect taxation by the Federal Government. Mr. Schwab's account of the present system of taxation in New York shows the difficulty of levying taxes on personal property, and he expresses the opinion that not more than one-fifth of such property really pays a tax. His suggestions for reform, however, are too meagre to be of much use. (\$1.)

#### Minor Notices

DOES A new cookery-book, provided it be a good one, ever appear superfluous? To the successful cook it is a 'splendid spur' and to the unsuccessful a new stimulus; to the epicure it is a retrospect of joy, and even to the dyspeptic it may bring a lively sense of favors yet to come. 'Good Living,' by Sarah Van Buren Brugière, is not an exception to the half-dozen excellent books we know in this fascinating branch of literature. Its arrangement fol-

lows the plan of most modern manuals, a clearly written table of materials required preceding the general recipe; to which are added the foreign names (titles of nobility, as it were) of such dishes as are not thoroughly Americanized. There is also a carefully estimated table of time required for meats, poultry, game and vegetables. The author has evidently come to the preparation of her work with an intimate and practical knowledge of the cookery of other peoples than her own. If some recipes seem to lack in simplicity, there are always simpler ones to choose. The sauces, particularly, appear adapted to the cuisine which boasts a *chef* rather than to that of the average American household. We also remark and deprecate that plague to inexperienced housewives, the phrase 'a moderate amount,' and still wonder whether it means a spoonful or a pint. Nevertheless, the book is an admirable guide and manual, full of things good to eat and good to know, and will help to raise the standard of good living in this country. (\$2.25. G. P. Putnam's Sons.)

'HAZELL'S ANNUAL for 1891' contains some thousands of short articles on matters of contemporary interest, social, political and biographical. The entries follow the alphabetical order and run from 'Abd-ul-Hamid II., Sultan of Turkey,' to 'Zanzibar,' making the round of the world between these two points. It is a handy volume of 706 double-column pages, printed in small but clear type on paper of very fair quality. The current number is the sixth, and an index refers the reader to topics treated in the earlier issues. The book is a model in respect of compactness of form and freshness of information. (\$1.50. Chas. Scribner's Sons.)—'THE AMERICAN ANNUAL of Photography and Photographic Times Almanac' for 1891 makes a good-sized volume of over four hundred pages, excluding advertisements, containing much information on matters of interest to photographers, such as the management of the hand camera, micro-photography and the photographing of eclipses of the sun, on carbon, developers, enlargements, the flash light, dark rooms, half tone etchings, and photography in natural colors. It is illustrated with photogravures, process plates, and other forms of photographic prints. An article on Daguerre has many portraits reproduced from paintings, engravings, busts and medals. An index is issued separately, at ten cents. (Scovill & Adams Co.)

THE SECOND number of the Heroes of the Nations Series, the 'Gustavus Adolphus' of C. R. L. Fletcher, is much better in every respect than the initial one, and, if the ratio of improvement continues the same, the following members of the series will give us unprecedentedly good sketches of Pericles and Alexander. Mr. Fletcher's preface is modest and at the same time shows a manly disregard of prejudice. His few words upon the spelling of proper names embody, it seems to us, the true doctrine: the English orthography should be employed when words have become virtually Anglicized—as, for example, Alsace and not *Elsass*, Lorraine instead of *Lothringen*. This, however, is a matter which the individual tastes of scholars will direct. In an historical work we should prefer Charles the Great to Charlemagne. Charlemagne is the hero of a thousand tales, while Charles the Great is an historic character—the conqueror of the Lombards, the protector of the Church. Charlemagne is the idealized Charles, about whose person cluster the myths of a half-barbaric age; the other is the great Emperor, the embodiment of the civilization of the West. The two appellations have come to mean, to Anglo-Saxons, two distinct phases of the same personality. But this is by the way. The life of Gustavus, as here portrayed, presents the reader with an excellent sketch of the great King, and a running history of the times. Incidents which more philosophical historians omit, and stories which give an interest to history are frequent. The narrative is easy, the diction plain, and we follow with a sort of melancholy sympathy the fortunes of the Lion of the North to their untimely but glorious end upon the field of Lützen. The illustrations are numerous and appropriate to the text. (\$1.50. G. P. Putnam's Sons.)

MR. H. R. CHAMBERLAIN of the New York *Sun* has written a pamphlet on 'The Farmers' Alliance,' which some of our readers may find useful. He does not express himself decidedly for or against the new movement, though apparently inclining in its favor; but he gives a clear account of its origin and of the objects it has in view. In our opinion it is a mushroom growth, and likely to endure but a few years; but it may, nevertheless, leave some important effects behind it. (15 cts. Minerva Pub. Co.)—WE HAVE received a copy of a pamphlet on 'The Presentation of Flags to the Schools of Portsmouth, N. H., Oct. 9, 1890,' by Storor Post, No. 1, G. A. R., Department of New Hampshire, with an Appendix relating to the Whipple and Farragut Schools' of the city in ques-



tion. The appendix contains, in addition to information concerning the schools, much interesting matter relative to the ancestors and connections of Gen. William Whipple, one of the signers of the Declaration of Independence, several Revolutionary letters written by himself, and a sketch of his life, which render the pamphlet of interest to collectors of Americana. It may be obtained of the compiler, Paymaster Joseph Foster, U. S. N., Portsmouth, N. H. (50 cts.)

'THE REPORT of the Curator of the Museum of American Archaeology,' connected with the University of Pennsylvania, draws attention to the very considerable amount of work accomplished in putting the Museum on a respectable footing. Previous to Nov. 1889, there was no museum to speak of, only a few small collections; while at present a large room in College Hall is completely filled with interesting relics of ancient Indian tribes—pottery, stone implements, pipes, flint knives and lance-heads, gold and copper beads, and the like. Much of this material has been found by the Curator, Dr. Charles C. Abbott, in the Delaware valley, along with human remains; but the more valuable part of the collection has come from Ohio and Florida. Believing that American archaeology can be most profitably studied in connection with that of other countries, Dr. Abbott has accepted and placed on exhibition gifts of Japanese, Peruvian and other antiquities. The Report is illustrated with photographic engravings of Indian relics. On the whole, the Museum seems to have made an excellent start.—It WAS to be expected that Mr. Ward McAllister's book would lead to some more or less humorous parodies or imitations. Two of these have reached us, entitled respectively 'Society as I Have Left It, by Would Make-All-a-Stir,' and 'Society as I Have Foundered It, by Cad McBallastir.' We cannot say that either of them approaches the great original, though the second one named has the advantage of some curious illustrations and an appendix containing examples of epistolary correspondence. This one is published by the Gossip Printing Co. of Mobile, Ala., and the other by the Minerva Publishing Co. of this city. The price of each is 25 cts.

### London Letter

TUESDAY last was one of the most extraordinary days of this extraordinary year. A bright, warm, bird-singing day gave place towards the close of the afternoon to one of the closest and densest fogs of the year. It was an evening of many entertainments; and dire were the tales of disaster and misadventure which people had to tell, whether they assembled at ball or theatre, dinner, concert or lecture. Not the least popular attraction of the evening was the meeting at the Play-Goers' Club, where Mr. Jerome K. Jerome presided, and where Ibsen was the theme. If these discussions continue to maintain their present hold on public attention, it will be necessary for the Club to secure a larger room in which to hold their debates; but perhaps it was the subject-matter of Tuesday evening which, in itself, drew together so crowded and eager an assemblage. Ibsen would appear to be the one topic on which oratorical play-goers will now discourse. It is to be desired that those who meddle with it were always as well informed as they are enthusiastic and disputatious. Dr. Aveling, who opened the discussion, and his wife, who later on addressed the meeting, showed, indeed, a due and very complete acquaintance with the Norwegian writer and his works—but for the rest, it was most clearly obvious that with 'A Doll's House' and 'Ghosts,' knowledge pretty well began and ended. No doubt these two plays are those which have excited most attention in England, but what about Ibsen's historical and romantic dramas? What about his plays illustrative of homely Norwegian life? Those surely claim notice, if nothing more, on their merits. I solemnly assure my readers that not once in the whole course of the evening while Ibsen was undergoing judgment at the hands of the Play-Goers' Club, was 'Rosmersholm' named; that 'The Lady of the Sea' was only alluded to in the slightest and most cursory manner, and that 'Hedda Gabbler,' which is at present occupying so much of the literary public mind, was so completely misconceived, and its purport missed by the speaker who undertook to analyse it, that it also had better been let alone. As a matter of fact, though an hour or two at the Play-Goers' Club is not wanting in amusement, it occasionally raises emotions which would have been deprecated by the worthy Dr. Watts, who bade us not to 'let our angry passions rise.' How can one help feeling virtuously indignant (which, being interpreted, means indulging in the 'angry passions' of mature years) when people will not even be at proper pains to inform themselves on subjects about which they essay to inform others?

Another overflowing literary assemblage on a large scale was that held by the Salon in Princes' Hall, Piccadilly, also on Tuesday last. The three handsome saloons were fuller than I have

ever yet seen them, but the bands playing in the central one enabled the crowds to circulate, instead of congesting as has often been the case, when the music took place in the reception saloon. This literary society, only founded a few years ago, is now advancing by leaps and bounds; the latest honorary members elected were the Marquis of Dufferin, Sir Frederick Leighton, Mr. Henry Irving, Mr. Pinero and Mr. Henry Arthur Jones; and the candidates for ordinary election were so numerous at the meeting held a few days ago, that more stringent regulations as to the necessary qualifications have been made, and a rigid examination of the names submitted to the committee has resulted in not a few being rejected who had confidently expected admission. No amateur amusing him or herself with penning an occasional magazine article, or exhibiting a stray painting, need now seek to be enrolled as a member of the Salon. *Nous avons changé tout cela.*

Commander Lovett-Cameron's lecture before the Society of Arts, which was naturally expected, by those who called to mind his African exploits, to be a narrative of stirring African experience coupled with bold African projects, missed fire badly. 'Chartered Companies in Africa' might be the title of the lecture, but chartered companies anywhere, everywhere, all over the world, was the actual theme, and it did not need an African explorer to expound it. We were all disappointed; and I am afraid we showed we were. It may be desirable—as was pointed out to me—that attention should be drawn to a matter of which it is desirable the nation should not lose sight, but then the nation was not at the Society of Arts to hear Commander Cameron speak, and the audience which was there was not precisely that which has much say in the nation's affairs. 'Chartered Companies in Africa' ought to have been delivered from some other platform.

John Strange Winter is very busy with her new venture—I will not call it her new toy. *Golden Gates* is to be out by Easter, and will then have to hold its own against the flood-tide of penny magazines, which day by day threaten each other with destruction. Mrs. Stannard's energy, ability and popularity will go far towards ensuring a good start for her bantling, and all who know her must join in wishing it ultimate and deserved success.

Mrs. Katherine Macquoid is as much taken up with her husband's and son's water-colour drawings as with her own writings. Yesterday a sort of private view of them was held at The Edge, Tooting Common, to which Mr. and Mrs. Macquoid removed when they quitted their little nest in the King's Road, Chelsea. A good many of us wish that that little nook had never been abandoned. King's Road is not a highway to everywhere, but is possible by strategy to dovetail it into a round of afternoon calls, whereas Tooting Common is—nobody knows where it is. If the admirers of Mr. Thomas Macquoid's lovely drawings, and they are many, were so foolhardy as to attempt to reach his house in the pasty, choking fog of yesterday, the chances are that they are wandering about the Common still,—and in luck that there are no highway-men now-a-days.

Apropos of English authoresses, one who is now rarely seen in society was at the last Salon—namely, Mrs. Parr, the author of 'Dorothy Fox.' Mrs. Parr is reticent with her charming pen. *Temple Bar* is her usual medium; but she writes only at intervals; and so far from being carried away by the demand for fiction so tempting to writers at the present date, she reluctantly—nay, if I may so speak, grudgingly and of necessity—yields from her hands the novel or the tale on which they have been employed. Holding very strong views as to the fiction which is enduring and that which is not, it is delightful to hear the discriminating talk of one who has so emphatically the courage of her opinions, yet who is generous even to the work of those with whom she is not in sympathy. Like Mr. Coventry Patmore, another great novel reader, Mrs. Parr holds that novels of character and human interest are those which will remain, appealing as they do to all time; while all others, owing more or less of such notoriety as they achieve mainly to the power of circumstance, and whim of the book-buying public at the moment, will cease to exist in favor of newer candidates suiting newer humors. The demand creates them—they do not create the demand.

Dr. Smiles has a grand subject for his peculiar vein in the great publisher John Murray, 'the most timorous of God's publishers,' as Byron called him. 'A Publisher and His Friends' ought to be a delightful book, the 'friends' being such people as Scott, Byron, Southey, Crabbe, Washington Irving, Hallam, Coleridge—we need not enumerate more. Of such material Dr. Smiles is sure to make the most.

'The Sisters' Tragedy' in the English edition comes to me from Macmillan—a most fascinating little volume, whose merits are too well-known to need further comment. Having seen several of the lesser poems before must only make us all glad to meet with them again.

And lo! here is Allen of Orpington, the serious and wise, the 'Jonathan' of Ruskin, the publisher of solemn *éditions de luxe* and choice fragments which 'the world will not willingly let die,' bringing out the most comical, whimsical, jocular little *brochure* imaginable; a veritable jest of a book; a giggle at literature. 'The Greymare Romance,' by Edwin J. Ellis, proved irresistible to the sense of humor lurking somewhere beneath Mr. Allen's habitual gravity, and though he owns to being a little afraid the thing is undignified, he could not for the life of him resist producing a work with a horse and a donkey in an acrobatic attitude on the outside, and with a series of the very most farcical illustrations within which it has ever been my lot to behold! Nor is the poor little donkey's romance in itself without its point as well as its fun, a point which will be chiefly appreciated by young gentlemen at college, Master 'Colter's' collegiate career affording the best chapters, as well as the wittiest sketches in the book.

LONDON, Feb. 25, 1891.

L. B. WALFORD.

### Boston Letter

AMONG the most interesting treasures of the Boston Public Library are a number of Imperial quartos—Imperial in several senses of the word. They embody the travels and observations of the Arch-Duke Ludwig Salvator of Austria and Tuscany in the islands of the Mediterranean and other parts of the world, whither he has gone in his private yacht. They are charmingly written and richly illustrated with reproductions of the photographs made by the Arch-Duke himself, who is an ardent lover of the art. Of course they are privately printed, in the most perfect manner imaginable. The Arch-Duke sends them to his friends, and has been kind enough to present copies to the city of Boston.

The Arch-Duke Joseph, who is, I believe, a cousin of Ludwig and brother of the Emperor of Austria, lives at Budapesth and Alcsuth, and has distinguished himself by his researches in Gypsy lore. In November 1884, he wrote, through his Secretary, to a gentleman here in Boston as follows:—'As yet no book of mine treating of Tseegawn (gipsy) people or language has left the press. Nevertheless, it is my intention to publish within not long a delay my MS. work of a gipsy grammar and vocabulary which I do now complete yet with some dates. Hailing in you a fellow laborer of this utterly neglected and yet so interesting field of knowledge I shall find much pleasure in despatching to your address a copy of my work as soon as it leaves print.' Last 'Oktober' the same gentleman received another letter, this time in the Arch-Duke's own hand. It read as follows:—

HONoured MISTER:—My Hungarian Gypsy musicians, under the direction of Joseph Piro, are gone to New York from whence they shall hand you this my letter. Knowing that you are interested about Gypsies, I inform you about it. They are good musicians but only some of them speak well the 'rom' language. I recommend them to your kind attention. My Gypsy Grammatik's German edition is only now leaving the print. I will not forget to send you an exemplar of it. And now, my dear Mister, I take leave of you, being your sincere admirator,  
ARCHDUKE JOSEPH.

This letter, which no one will deny is perfectly delightful in language and spirit, came in an imposing looking envelope weighted down with a magnificent seal of red wax, which must have taken extra postage. It was shortly followed by the Hungarian edition of the 'Grammatik,' which I have had the pleasure of examining. It is a large handsome volume of xxiii. and 377 pages, bearing the title 'Czigány Nyelvtan Romano Csibákero Sziklaribe'; in other words, 'Gipsy Grammar, to Teach the Rommany Language.' The preface gives a brief account of the Gypsies in Europe and there is a full bibliography of works on the subject in Hungarian, Rumanian, German, Spanish, Italian, French and English.

The gentleman to whom these communications were addressed is a well-known lawyer. His delight is in exploring out-of-the-way languages and peoples. He has travelled widely in Europe, and picked up any number of dialects, in this respect rivalling the Hon. Jeremiah Curtin—Jeremiah Davidovitch, as the Russians love to call him. He has spent much time in Russia and Hungary, and has a large clientèle among the Russian Hebrews who live in Boston. He talks glibly with them in pure Russian as well as in their own gibberish. He also speaks Hungarian and 'Rommany,' having as substantial though not so showy a knowledge of it as Mr. Charles G. Leland. He has an interesting collection of Russian books and papers, among them several of that Swiss nihilistic sheet from which Mr. Kennan translated many of his most effective stories of Siberian atrocities.

Everyone must have noticed the strange tendency of books to 'flock together' as far as titles are concerned. A short time since the word 'Two' was seen on the backs of a number of new publications. It now looks as though 'Violin' were to be the word to

conjure with. Harper & Bros. announce a collection of stories of old Kentucky, by James Lane Allen, entitled 'Flute and Violin,' and simultaneously comes the announcement by Roberts Bros. of a collection of short stories by Margaret Crosby, which takes its name from the first in the book, 'A Violin Obligato.' Miss Crosby, who is a niece of the Rev. Dr. Howard Crosby of New York, has been for some time a favorite contributor to the columns of *The Atlantic*, *The Century*, and *Scribner's*, and she enjoys a very 'pretty English reputation.'

Messrs. Roberts Bros. have also in press a dainty little volume by Mr. Arlo Bates, editor of the Boston *Courier*, entitled 'A Book o' Nine Tales.' The stories are in prose, but are separated as in the case of Longfellow's 'Wayside Inn' by brief interludes on various topics, and dealing cleverly with the foibles of the day. Mr. Bates has a sarcastic and cynical humor, under which, as everyone knows who knows him, he hides a generous and gentle spirit.

Houghton, Mifflin & Co. 'hope'—though they will not say 'expect'—to publish on the eighteenth of this month 'Japanese Girls and Women,' by Miss Alice M. Bacon, a daughter of the Rev. Dr. Leonard Bacon; Dr. A. P. Peabody's 'King's Chapel Sermons'; the 'Satchel Guide,' revised for 1891, the author of which has gone over the ground thirteen times; and Mr. M. M. Ballou's 'Alaska,' which is the Tourists' Edition of his 'New Eldorado.' They will publish towards the end of the month the 'Autobiography, Diary and Correspondence of the Rev. James Freeman Clarke,' edited by the Rev. Edward Everett Hale. Prof. George H. Palmer of Harvard has completed his rhythmical translation of the 'Odyssey,' twelve books of which, it will be remembered, were issued in 1884, with the original text. In the completed work the Greek will be omitted.

The Rev. Samuel Longfellow's life of his brother the poet is to be published at the same time in a new and revised edition in three volumes. The material which was embodied in the so called 'Final Memorials' will be distributed in its proper chronological sequence.

The St. Botolph Club has had for a number of years past a custom of offering its members and invited guests Sunday afternoon concerts at which the best players and singers of the city have furnished the music. On the first day of March the last of this winter's series was given by the Kneisel Quartet, and was interesting from the fact that all the music performed was composed by Boston musicians—Arthur Foote, Arthur Whiting and George W. Chadwick. Mr. Foote played the piano part of his own Quartet (op. 27), and the work delighted even the most severely critical of his audience. It was melodious, fresh, spontaneous. Mr. Whiting also played in his own violin concerto. Such an afternoon of original music was entirely creditable to our young musicians. All Boston, by the way, is chuckling over the *mot* of a St. Botolph man, who in speaking of Pachmann called him 'an inspired *Chopinsee*.'

The latest fad in the modern Athens has been the cultivation of Chinese theatrical astronomy and Chinese gastronomy. The papers, always eager for gossip, announced that Mr. Howells *would* attend the first performance of the Chinese play and that Mr. Aldrich *might* attend the second. The play was followed a few days later by a dinner at the Chinese restaurant in Harrison Avenue. All sorts of jokes were in order as to the *menu*, but Mr. Howells, who was present, was delighted with the digestibility of the viands. The two rival Sunday dailies had full accounts of the festivities. The reporter of one was present, but the reporter of the other made up his story from the bill-of-fare and his inner consciousness. It was not half bad, either.

BOSTON, March 9, 1891.

ALEXANDER YOUNG.

### The Lounge

IN THE PUBLISHING 'den' of Charles Wiley, and under the leadership of J. Fenimore Cooper, says *The Publishers' Weekly*, was formed the Bread-and-Cheese Club—the only purely literary club of its day. Its meetings were held at the Washington Hotel in Broadway near Chambers Street. 'If a name was proposed for admission to membership, and any cheese was found on the plates when the candidate was voted for, he was rejected. Each member took turns as caterer, wearing a key as his badge of office.' The *Weekly* declares its belief that the American publisher of longest connection with the trade is Mr. Robert Lindsay, of the old Philadelphia firm of Lindsay & Blakiston, who is now in his eighty-eighth year. Mr. Lindsay was first employed in a publishing-house in 1813, and in 1843 he and Mr. Presley Blakiston formed a partnership which lasted forty years. Mr. Blakiston has served in the book trade for sixty-five years—only five years less than his former partner,—and promises to remain in the harness with it for many years to come.



THE 51st Congress is being praised and abused for certain of its acts, largely according to the political sympathies of the critics. But the present critic finds it within his duties to refer to three of its acts which require praise. If the deceased Congress did not take all duties off of all books, it took all duties off of all books in foreign languages; if it did not wipe out the barbarous 30 per cent. art duty, it reduced it one-half—namely, to 15 per cent.; if it did not pass a 'pure and simple' copyright act, it did forever wipe out the stain of literary piracy from the American flag. The latter enactment is so tremendous a gain, so great a victory for national honor and for international literature, that just at this moment it seems almost ungracious to complain of the 'manufacturing clause' at all. Nobody who was not in this fight knows how desperate was the battle; and what a famous victory it is, after all! Hurrah for International Copyright, says the Lounger! Three times three and a tiger!

THERE is a good deal of humbug in the loudly-expressed aversion of many distinguished men to the attention of the public. They say they want to be let alone, but I do not believe that is what they want at all. They want the *bored* to let them alone, but they would be very sorry if they received no attention at all from the public. The trouble is that there is no way of regulating this attention. Naturally enough it is disagreeable to know that a crowd of tourists are peeping at you over your garden wall, or taking 'snap shots' at you with a kodak at the most inopportune moments; but you need not tell me that your pride is not gratified by the plaudits of the judicious. All of which is apropos of a paragraph I saw in an English paper the other day, in which it was stated that Lord Tennyson was contemplating a voyage in the Mediterranean, the only obstacle in the way being his 'great horror of being mobbed or worried by pertinacious people.' In the same paragraph is a story—it is not a new one, by the way—which illustrates my point. The Laureate and a friend were out walking one day when a man was seen approaching. 'We must turn back,' said the poet, 'that fellow means to waylay us.' His companion, however, persuaded him to keep on his way. They caught up with the stranger and passed him. He took no notice of them whatever. 'What an extraordinary thing,' said the poet, 'the fellow seems to have no idea who I am!'

IN THE February *Magazine of Art* there is a portrait of Mr. Ruskin in his early twenties, which would make it appear that he was quite a tall man. He is represented as sitting out-of-doors; but you feel that if he stood up he would be much above the average height of men. The writer of the article, Mr. Spielmann, speaks of this as misleading, and describes Mr. Ruskin as a small man; but Mrs. Joan Ruskin Severn, in a letter to Mr. Spielmann, says:—

All the article is a pleasure to read; the only wrong impression given is about Mr. Ruskin's height. I grant, alas! that in the last ten years he has stooped so much that he has shrunk into what might be considered by some people a little man; but twenty-five years ago! I should certainly have called him much above the average height, and as a young man he was well over five feet ten inches—indeed, almost five feet eleven; and people who knew him then would have called him tall!

Dr. Furnivall, in a preface to Mr. Maurice's little book, just published, bears testimony with Mrs. Severn. 'Ruskin,' he says, 'was a tall, slight fellow, whose piercing and frank blue eye looked through you and drew you to him.' It is not, I know, an unusual thing for people to shrink a little as they grow older, but I have never before known a man who was nearly six feet tall in his youth to give the impression of being a small man in his old age.

I SPENT a few days of last week in a country town where I was handed a small show-bill by the newsdealer, announcing the attractions of a local news-sheet. Among the startling things promised was a series of 'descriptive scenes' which were to be 'Graphically Portrayed by the Reporter with an Eloquent pen.' What the other reporter (presumably there was another reporter, the one whose pen was not Eloquent) was to do, was not told. After this line came the announcement that 'the Dear Women Shall Receive Due Attention at the Hands of a Society Man who was Once a Lord!' What this ex-nobleman had done to de-lordize himself can only be guessed: once a lord always a lord, I thought; but it seems not—at least not in New Jersey, where this extraordinary person who has lost his lordship writes society-news for a country paper. The proprietor winds up his advertisement with the statement 'We strive to please! We never sleep!' Does the gentleman mean that he sits up all night writing local items? or does the fact of the ex-nobleman being in his employ weigh so heavily upon his mind as to drive sleep away?

IN THE COURSE of a very interesting report of an interview with Mr. Watterson, 'E. L.,' in the *Tribune*, quotes the distinguished Louisville journalist as deprecating the adoption of journalism as a profession. Mr. Watterson pointed to Mr. Dana as a man of brilliant powers who had wasted his strength in newspaper work. 'Such a man,' said he, 'leaves no posthumous fame; only a tradition.' A great journalist is like a great actor: *he leaves no coffin.* The italics are mine, and are employed to denote surprise. If 'E. L.' has not misrepresented the editor of the *Courier Journal*, I trust Mr. Watterson will rise and explain. Does he mean that journalists are the only men who take their coffins with them when they leave the scene of their earthly activity? Or are coffins a form of security in which Kentuckians are wont to invest their superfluous earnings? Considering the prevalence of the vendetta habit in the Dark and Bloody State, one might, perhaps, receive a less useful legacy from a departed relative than a handsome coffin. But this cannot be the case in so progressive a city as Louisville.

TWO OR three persons have asked me lately, 'What daily paper in America is edited by a woman?' J. W. B. was one of them. I told him I thought the New Orleans *Picayune* was the journal he wanted. He writes to me that I am right; and turning to the chapter on 'Woman in Journalism,' in the mosaic 'Woman's Work in America,' edited by Mrs. Annie Nathan Meyer and published by Henry Holt & Co., I find this passage:—'In New Orleans Mrs. E. J. Nicholson, first as coadjutor and then as successor to her husband, has for thirty years or more held editorial control of the *Picayune*, of which she is the chief owner. On her paper, and on the *Times-Democrat*, also owned by a woman, women have for many years held responsible positions.'

A WRITER in an English journal, speaking of Mrs. Algernon St. Maur's 'Impressions of a Tenderfoot,' deprecates the lamentable state of theological knowledge in the far West. She lent a book to a miner in which the word 'salvation' frequently occurred, and when he returned it he asked—poor man!—whether she belonged to the Salvation Army. 'Alas,' says Mrs. St. Maur, 'their utter ignorance and lack of religious teaching made me feel quite sad.' Another miner begged to see some sketches. 'Well!' he exclaimed, 'I never thought as how one could do all these things with a brush and pencil. I thought as how all these things were done by machinery.' At this the reviewer exclaims, 'We hear now and then of the spiritual destitution of our countrymen in Australia and elsewhere; but it needs evidence of this kind to bring the realities of the situation home to us.' I wonder if a London 'navvy' would have any better idea of the way pictures are made; and as for 'salvation,' if he would not make the same mistake, Gen. Booth's Army has beaten its drums in London streets to little purpose.

### Mr. Stedman on Poetry

THE FIRST THREE lectures on Poetry in the first course on the Percy Turnbull foundation at Johns Hopkins University were delivered at Baltimore last week. The lecturer, Mr. Edmund Clarence Stedman of this city, devoted his first address, on Wednesday, March 4, to the consideration of 'Oracles, Old and New.' He paid a graceful tribute to Mr. and Mrs. Lawrence Turnbull, the founders of the lectureship, declaring the foundation itself an outcome of the poetic impulse, proving that poetry is still a 'force.' We reproduce the greater part of the *Tribune's* report of the three lectures, which were listened to with the greatest interest by the Faculty and students of the University and many well-known citizens.

Holding at the outset that poetry is not a science, yet that a scientific comprehension of any art is possible and essential, Mr. Stedman proceeded to make certain lucid and acute statements concerning the anatomic laws of the art. He felt that the poet might profitably observe what secrets of nature are applied to lyrical creation, though no poet and no poetry are made by *a priori* rules, any more than a language is made by the grammarians and philologists, whose true function is simply to report it. He assumed that the poet's technical modes, even the general structure of a master-work, come by intuition, reading, experience; and that too studious consideration of them may perhaps retard him. He gave a brief review of partial definitions and opinions concerning poetry, from Plato and Aristotle to Bacon, and Sidney, and Dryden, and down to our own day, with views of Goethe, of the romantic school, the art school, the lake poets, the transcendentalists, of Arnold, Emerson, Poe, etc. Referring to the relations of science and poetry, and the meaning of the statement that the two are antithetical, the lecturer gave some vivid illustrations of the distinction between the scientific and the phenomenal way of looking at things. As for the man of science, the investigator, Mr. Stedman believes that in following new trails he must have the poetic insight and imagination, be in a

sense a poet himself, and exchange the mask and gloves of the alchemist for the soothsayer's wand and mantle. In some passages of remarkable force and clearness, the lecturer then discussed the influence on poetry of scientific revelations. The poet's province, he believes, is and ever must be the expression of the manner in which revealed truths, and truths as yet unseen, but guessed and felt by him, affect the emotions and thus sway man's soul. Insight and spiritual feeling will continue to precede discovery and sensation; in their footprints the investigator must advance for his next truth, and at the moment of his advance become one with the poet.

The title of Thursday's lecture was 'What is Poetry?' Mr. Stedman declared that the essential spirit of poetry cannot be defined, because it is primal and absolute. It is perceived. 'We here have to do,' he said, 'with uttered poetry—poetry in the concrete. This I take to be rhythmical, imaginative language, expressing the invention, taste, thought, passion and insight of the human soul.' He held concerning poetry, that:—

1. As an art of imagination and expression, it is creative. 2. As an inspiration, it reveals what is known by insight. The gift of the latter is allied with genius. 3. The poet's perception of beauty results in the faculty of taste, which has an insight of its own. 4. Thought works out intellectually the poet's conceptions. 5. Emotion or passion is the excitant of all true poetry. 6. All the foregoing factors apply to art in general. What distinguishes the poet is expression through language. Poetry is an art of words. 7. The poet's language must have wings and be rhythmical. This is his natural and spontaneous form of expression. If not born with it, he is not a born poet. This distinguishes poetry from imaginative prose, fiction, eloquence; distinguishes Shakespeare from Boccaccio. Poetical prose is not good prose—not the prose of a poet. 8. Poets must be articulate. The lecturer was not considering 'poets who ne'er have penned their inspiration.'

Mr. Stedman then discussed the respective eminence and provinces of poetry and the sister arts of expression, the limitations and powers of sculpture, painting, music and poetry. The great superiority of poetry, he said, lies in combination of movement and intellectual language. It can suggest, also, in its own way, the effects of the other arts.

Friday's theme was 'Creative Poetry and the Poetry of Self-Expression.' In speaking of the drama as the highest of poetical forms, because the most various and inclusive, the lecturer analyzed Shakespeare's 'Tempest' in confirmation of his statement. Browning, he declared, was the highest exemplar of the subjective drama of our own day, which he compared and contrasted with the objective drama of the Elizabethans.

The second three lectures of the series were arranged to be given on Wednesday, Thursday and Friday of this week. The last two will occur on the 18th and 19th inst.

### Millions for the Colleges

THE CONTEST over the will of the late Daniel B. Fayerweather, a leather merchant living at 11 East 57th Street, this city, has ceased. The document was offered for probate on Dec. 8, and contest was begun by the widow on the ground that the executors fared much too well by its provisions. Mr. Fayerweather, it will be remembered, bequeathed to twenty colleges various sums amounting in all to \$2,100,000, and to several hospitals \$95,000. Under the terms by which the dispute over the will has been ended, the executors have executed a deed of gift by which the number of colleges to be benefited by Mr. Fayerweather's fortune is increased to thirty-five, and the amount of money to be divided among them to \$3,675,000. The amount to be given to hospitals is increased to \$560,000. Under this deed, moreover, the residuary legatees become Yale, Columbia, Harvard, and Princeton College, the Women's Hospital and the Presbyterian Hospital, both in New York; and among these institutions there will be an even division of the rest, residue and remainder of the estate after the personal and public bequests have been provided for. Mr. Fayerweather's 'leavings' are estimated as exceeding \$6,000,000, yet his wealth was unsuspected by his fellow merchants in the 'Swamp.' A list of the colleges among which the greater part of his fortune is to be divided under the new arrangement is appended:—

Adelbert College, Cleveland, Ohio, \$50,000; Amherst College, \$100,000; Barnard School for Women, \$100,000; Bowdoin College, \$100,000; Brown University, \$50,000; Columbia College, \$200,000; Cooper Union for the Advancement of Science and Art, as a permanent fund, the income to be used as far as necessary for the support of the Women's Art School, \$200,000; Cornell University, \$200,000; Dartmouth College, \$100,000; Elmira Female College, \$50,000; Hamilton College, \$100,000; Hampton University, \$100,000; Harvard College, \$100,000; Haverford Col-

lege, \$50,000; Lafayette College, \$100,000; Lincoln University Chester Co., Penna., \$100,000; Marietta College, \$100,000; Maryville College, Maryville, Tenn., \$150,000; Park College, Parkville, Mo., \$50,000; Princeton College, \$100,000; Rutgers College, \$100,000; Shattuck School, Faribault, Minn., \$25,000; Trinity College, \$50,000; Union College, \$100,000; Union Theological Seminary, for the endowment of cadetships, \$50,000; University of the City of New York, \$100,000; University of Pennsylvania, \$50,000; University of Rochester, \$100,000; University of Virginia, \$100,000; Vassar College, \$50,000; Wabash College, Crawfordsville, Indiana, \$100,000; Wells College, Aurora, N. Y., \$50,000; Wesleyan University, \$150,000; Williams College, \$100,000; Yale College, \$450,000.

### Miss Dickinson's Prostration

MRS. LAURA C. HOLLOWAY LANGFORD writes to the daily papers in these terms:—

Anna Dickinson is not insane; she is suffering from great nervous prostration, showing itself at times in fever and delirium, but generally manifested in morbid depression of spirits. Her sister Susan, whose heroic efforts to support herself and her sister during the past two years would touch the coldest nature if repeated, says:—'Anna's condition results from the attempt to do literary labor while physically unfit to bear the strain, and from continued business worries and fret over the way in which I have had to work and strain to secure the bare necessities of life for her and myself.' Susan Dickinson is willing to receive pecuniary assistance for her sister, and I ask the press of this country to use its influence toward raising a fund for her. Gen. C. T. Christensen, President of the Brooklyn Trust Company, has consented to act as Treasurer of this fund and to disburse it in accordance with her needs. It is to be hoped that those who appreciate the public services and private character of this noble and gifted woman—now suffering the combined misfortunes of ill-health and poverty—will contribute to this gift, which it is desirable should be at least \$20,000. All donations to be sent to Gen. C. T. Christensen, 177 Montague Street, Brooklyn.

Last Sunday's *Tribune* printed the following despatch, dated Pittston, Penn., March 7:—

According to reports received here to-day from the Danville Asylum, Anna Dickinson is gradually improving. Dr. Shultz, the superintendent, says that her entire recovery in only a matter of a few months. He is of the opinion, however, that when she is discharged from that institution she should have a foreign trip, and the fund now being subscribed by her Philadelphia friends will doubtless be used for this purpose.

### International Copyright

AT PRESENT we have but the promise of International Copyright. The thing itself will come on July 1, when the law of March 4 is to go into effect. The fight has been a long and hard one, having begun fifty-four years ago, and continued almost unintermittedly ever since, the longest cessation of hostilities between the advocates and opponents of international honesty having been caused by the Civil War. *The Critic* has taken an active part in supporting the movement since January 1881, and rejoices with all its heart over the victory that has at last crowned the efforts in which it has participated during the past decade. We regret that we can make room this week only for Mr. Solberg's history of the movement in Congress, and the text of the bill as signed. The new law, by the way, is not, strictly speaking, an International Copyright law, but a National Copyright law, in which the protection of foreign authors is included.

### THE LONG FIGHT FOR FAIR DEALING

The struggle for International Copyright has been going on for over fifty years. The space at our command forbids any lengthy chronicling of the successive movements which have slowly but steadily advanced this cause until it has at length reached success, but a concise review of the various efforts made to obtain legislative action for the protection of foreign authors in the United States, may not be without interest.

The first pressure brought to bear upon Congress was from abroad, from the authors of Great Britain, who at that time (1837) looked upon themselves as the greatest sufferers from the want of an equitable law. Fifty years later the discovery had been made that it was our own authors—and through them our readers—who had really suffered most from our long and disgraceful course of untrammelled literary piracy. The 'Address' of the English authors was presented to the Senate by Henry Clay on Feb. 2, 1837, and on Feb. 13 to the House of Representatives. In the Senate the petition was referred to a select committee of five (an additional member was subsequently appointed), Mr. Clay being chairman. He made a report on Feb. 16 and submitted a bill to secure the object of the petition. This bill limited the benefits of the proposed law to the au-



thors of Great Britain and Ireland and France, and it may be noted in passing, that it required the reprinting in the United States of books copyrighted, as is the case with the new law which goes into effect on July 1. Between Feb. 16, 1837, and Jan. 6 1842, Mr. Clay presented his bill five different times. Upon the first presentation no action resulted, but on Dec. 16, 1837, it was referred to the Committee on Patents, and on June 25, 1838, an adverse report was brought in from that Committee by Senator John Ruggles of Maine. In 1840, the bill having been sent to the Committee on the Judiciary, that Committee verbally reported that they neither recommended nor approved of the passage of the bill. Mr. Clay's influence, however, was sufficiently strong to bring the bill before the Senate for a vote on July 17 of that year, when it was ordered to 'lie on the table.'

Meanwhile considerable interest in the subject was manifested outside of Congress, and a flourishing beginning was made in the voluminous literature, pro and con, which has grown up around the topic of International Copyright. But this led to no action in Congress other than the presentation to that body of petitions for or against the passage of a law. Of these there were some twenty between 1837 and 1848. The favorable petitions not only outnumbered the others, but they are of decidedly greater significance, being often documents of considerable length, containing thoughtful arguments, and bearing as signatures great names in the literature of America—Edward Everett, C. C. Felton, George T. Curtis, Henry Ogden, Cornelius Mathews, Nahum Capen, John Jay, William Cullen Bryant, Charles Fenno Hoffman, Theodore Sedgwick, Washington Irving, James Fenimore Cooper, Rufus W. Griswold, Bayard Taylor, and others.

Mr. Charles Sumner's interest was enlisted in 1852, and as Edward Everett was then Secretary of State, it seemed a favorable opportunity to renew the effort to secure International Copyright through a treaty negotiated by the Department of State; and, according to Senator Sumner's testimony, the text of such a treaty was actually reported to the Senate in 1853, but finally left on the table without any definite vote. The first effort in the direction of treaty relations had been made in 1839, through the United States Minister Resident in England, presumably in connection with the associated movement of the authors of Great Britain to secure for themselves honest treatment by this country.

There was now a lull in copyright matters until the first session of the Thirty-fifth Congress, when Mr. Edward Joy Morris of Pennsylvania brought in a bill in the House of Representatives on Jan. 18, 1858, and nothing coming of it, again, in the next Congress, on Feb. 15, 1860, when it was referred to the Committee on Foreign Affairs; but the bill was never printed, and Congress took no further notice of it. Following this ineffectual effort the Civil War engrossed the thoughts of all to the exclusion of this subject, but in 1867—owing in part, doubtless, to Charles Dickens's visit to the United States—interest was again aroused, and Mr. Samuel M. Arnell of Tennessee secured the passage of a resolution, in the House of Representatives, ordering the Library Committee (consisting of three Senators and three members of the House) to inquire into the subject of International Copyright and report. Such a report, based upon a draft submitted from the Copyright Association of New York by W. C. Bryant and Geo. P. Putnam, was presented to the House by Mr. Baldwin of Massachusetts on Feb. 21, 1868, together with a bill to secure the object recommended. But notwithstanding a considerable outside stir resulting in the formation of the International Copyright Association and a considerable increment to the literature of the subject, Congress took no action either as regards the report or the bill. Two years later England again made overtures, through Lord Clarendon, for a reciprocity treaty, but without response.

In 1871, Mr. S. S. Cox of New York became interested in the subject, and on Dec. 6 re-introduced Mr. Baldwin's bill, without change, in the House of Representatives. But he encountered active opposition from Philadelphia, where from the first objections had originated to anything like International Copyright, and the agitation reached an intensity not previously known in the history of the movement. The following year two new and distinct bills were introduced into Congress. The one, presented by Senator Sherman, was known as the 'Elderkin' Bill, from having been drawn up by Mr. John Elderkin; and the other—from the hands of Mr. John P. Morton, the well-known Louisville publisher—was presented by Senator Beck; both bills being introduced on the same day, Feb. 21, 1872. These bills were also referred to the Library Committee, so that that committee had before it at one and the same time three distinct bills relating to International Copyright, two of them being 'royalty' bills. In that year are to be recorded the first Congressional speeches on copyright; one by Mr. Archer of Maryland, the other by Mr. John B. Storm of Pennsylvania, both favorable. On Feb. 7, 1873, the Committee on

the Library, through Senator Morrill, presented an adverse report on the Baldwin Bill as re-introduced by Mr. Cox, which report was printed, but no action was taken upon it. Mr. Morrill also reported, verbally, the Elderkin Bill, without amendment, but recommending that it be postponed indefinitely.

Despite the discouraging aspect of the Morrill Report, Mr. Henry B. Banning of Ohio had the courage to introduce, Feb. 9, 1874, the sixth International Copyright Bill, which was a simple and comprehensive reciprocity bill. It was referred to the Committee of Patents—and pigeon-holed. In 1878 the Messrs. Harper set on foot the fourth attempt to secure International Copyright by treaty through the intervention of Mr. William M. Evarts, then Secretary of State, but this attempt also met with failure.

There was now an interval of four years broken only by desultory petitions which were referred to committees and then forgotten. On March 27, 1882, Mr. Robinson, of New York, presented a bill for the protection of literary and artistic property, which was referred to the Committee on Patents. But although it was an elaborate measure, providing for International as well as National Copyright, it received no consideration from the committee and was never reported back to the House.

The eighth bill was introduced by Mr. Patrick A. Collins of Massachusetts, on Dec. 10, 1883. It was never sent back to the House from the Committee on Patents where it had been referred. Close upon the heels of Mr. Collins, however, came Mr. William Dorsheimer, of New York, with a new bill, on Jan. 8, 1884, which was referred to the House Committee on the Judiciary, of which Mr. Dorsheimer was a member. He promptly brought in a report on Feb. 5, together with a modified text of his bill, and on Feb. 18 succeeded in bringing the latter before the House so as to elicit considerable discussion; but although it was put upon the House Calendar, a motion to make it the special order for a given day was voted down. Hardly a year later yet another bill was put forward by Mr. English, dealing with International Copyright in dramatic compositions. On Jan. 5, 1885, it was referred to the House Judiciary Committee, but no further action was taken.

In 1883, the American Copyright League had been organized, composed of authors favorable to the passage of a copyright law. Its influence had been promptly felt. The improvements in the text of the Dorsheimer bill were due to it, and its own draft of a bill was presented to Congress by Senator Hawley, on Jan. 6, 1885, and again on Dec. 8. Mr. Randolph Tucker of Virginia introduced it on Jan. 6, 1886, to the House, where it was referred to the Judiciary Committee, while in the Senate it had been sent to the Committee on Patents, from which Committee it was never reported back. On Jan. 21, 1886, the twelfth and last International Copyright Bill was brought before the Senate by Mr. Chace, and also referred to the Committee on Patents.

The introduction of the Chace Bill may be said to mark a distinct epoch in the history of the struggle for International Copyright. This rapid sketch has not permitted us to point out and emphasize that for fifty years there had been going on through the public press a process of education as regards public opinion in relation to this subject. That this work had borne fruit was manifest from the fact that in 1886 it was no longer a question of International Copyright or no International Copyright, but a question chiefly of the form which a law should take. The fact that the Committee on Patents had to compare and weigh two radically different measures for the same object stimulated interest, and led to four public hearings in the committee-room; and on May 21, 1886, a report was submitted recommending the passage of the Chace Bill, the Hawley Bill having been dropped. This sixth International Copyright Report was accompanied by a revised print of the bill, the first of a long series of modified texts. Despite the immense growth of popular interest, the Forty-ninth Congress adjourned without further action regarding the bill. But International Copyright had received a new champion in Senator Jonathan Chace of Rhode Island, whose name is inseparably associated with the history of this movement. Promptly, in the first session of the fiftieth Congress (Dec. 12, 1887), Mr. Chace re-introduced his bill, which was again referred to the Committee on Patents, and from this date began the remarkable evolution of the text of this bill which is one of the most interesting phases of its history. Mr. Chace evidently felt that expediency as well as justice demanded that in any project for International Copyright the practical effects of the proposed law upon the interests of publishers and printers ought to be taken into consideration, and his bill was framed with a desire to give the most ample protection to such interests. But he did not lose sight of the moral side of the question, nor fail to remember that the bill was also intended to accomplish an act of justice in behalf of foreign authors, and to remove a stain from our national honor. Consequently, he was willing to compromise in the endeavor to secure a text reasonably satisfactory to all. Shortly after

the second introduction of the Chace Bill, the American Publishers' Copyright League was organized, and in active coöperation with the Authors' Copyright League successful efforts were made to secure a text which could be favored by authors, publishers, and printers; and on March 9, 1888, when the Senate Committee on Patents held a second copyright hearing, a modified text of the Chace Bill was advocated by the Authors' and Publishers' Copyright Leagues as well as by the various Typographical Unions. The result was a second report to the Senate recommending the passage of the modified bill, on March 19, 1888, and on the same day a duplicate was introduced to the House of Representatives by Mr. Breckinridge of Kentucky, where it was referred to the House Judiciary Committee. From that committee it was promptly reported back on April 21, with a recommendation that it pass. It is not within the scope of this paper to discuss the evolution of the text of the Chace Bill, but it may be stated briefly that the two chief modifications agreed upon were (1) the introduction of the 'American manufacture clause' in behalf of American printers; and (2) the modification of the absolute prohibition of importation so as to permit the importation of two copies of any book 'for use and not for sale,' for the benefit of libraries and bookbuyers. On April 23 the bill was taken up for consideration in the Senate, and advocated with much earnestness by Senator Chace. The discussion was renewed on April 24 and 30 and May 9, on which last day the bill was passed, not without vigorous opposition, by a vote of 34 yeas to 10 nays. The Senate Act was promptly presented to the House of Representatives on May 11, and referred to the Committee on the Judiciary, and on the 24th of the same month was favorably reported back, and put upon the House Calendar. But notwithstanding the prestige of a Senate enactment, it proved impossible to get the bill before the House during the fiftieth Congress for discussion and vote, although on March 2, 1889, Mr. Hudd, a member from Wisconsin, succeeded in delivering a speech in its favor. Consequently the Senate Act became void. But early in the first session of the Fifty-first Congress the bill was again laid before the Senate on Dec. 4, 1889, by Senator Platt of Connecticut (Senator Chace having meanwhile resigned his seat), and was again referred to the Committee on Patents. In the interim, the text of the bill had again received careful revision by the Joint Conference Committee of the Authors' and Publishers' Copyright Leagues with a view to the revision of certain provisions not in harmony with the existing copyright law, and others which unjustly discriminated against dramatic authors; and the text, as presented by Senator Platt, was an amended text. Of this a duplicate was introduced to the House of Representatives by Mr. Butterworth, on Jan. 6, 1890, and referred to the Committee on Patents, while on the same day a copy, with slight verbal alterations, was presented by Col. Breckinridge, of Kentucky, and referred to the Committee on the Judiciary. From this latter committee a substitute bill, with verbal amendments, was favorably reported on Jan. 21, 1890. Meanwhile, the copyright cause had gained two valuable adherents in the House of Representatives.—Mr. Adams of Illinois, and Mr. Simonds of Connecticut; and the former laid before the House on Feb. 15, 1890, from the Judiciary Committee, a forcible report in favor of the bill, together with a substitute bill, improved in form, by setting out the full sections of the Revised Statutes, as proposed to be amended, instead of the mere words to be struck out or inserted. On Feb. 18 Mr. Simonds also submitted, from the Committee on Patents, a brief but favorable report, and a duplicate of the bill reported by Mr. Adams; and on Feb. 21 Mr. Platt asked leave to substitute Mr. Adams's print for the Senate bill, which was allowed. On the 1st and 2d of May the bill was taken up in the House for discussion, and after considerable and vigorous debate a third reading was refused by a vote of 126 yeas to 98 yeas. Not discouraged by this adverse vote Mr. Simonds, having added a reciprocity clause, again introduced the bill, on May 16, 1890, and had it referred to the Committee on Patents, and promptly, on June 10, submitted from that committee an elaborate and valuable report, together with the bill. But it proved impossible to get further consideration for the measure during that session.

The second session of the Fifty-first Congress had hardly convened, however, before Mr. Simonds succeeded in calling up his bill, on Dec. 2 last, and on the following day, Dec. 3, the bill was passed by a vote of 139 to 96, and the House Act was immediately presented to the Senate for concurrence. On Dec. 9 leave was granted to print a second edition of the Senate bill, and on Feb. 9, 1891, it was called up for discussion, and on Feb. 13, 14, 17 and 18 much time was consumed in the debating of various amendments finally agreed to, and as amended the bill was passed by a vote of 36 yeas to 14 nays, and again ordered to be printed, this being the eighteenth official print of the Chace copyright bill. The amendments adopted by the Senate rendered the submission of the bill to a conference committee necessary, which resulted,

after considerable delay, in a recession from the Senate amendments; and we all know how, in the 'eleventh hour' of the last session of the Fifty-first Congress, the International Copyright Bill finally became law, on March 4, 1891, to take effect July 1, 1891.

Let me say, in conclusion, that whatever defects or limitations may hamper the new statute, the United States has by its enactment irrevocably committed itself to the principle of International Copyright, and for this all honest citizens may well rejoice.

THORVALD SOLBERG.

#### TEXT OF THE BILL AS SIGNED

BE IT ENACTED, That section 4952 of the Revised Statutes be and the same is hereby amended so as to read as follows:—'Sec. 4952. The author, inventor, designer, or proprietor of any book, map, chart, dramatic or musical composition, engraving, cut, print, or photographic negative thereof, or of a painting, drawing, chromo, statue, statuary, and of models or designs, intended to be perfected as works of the fine arts, and the executors, administrators, or assigns of any such person shall, upon complying with the provisions of this chapter, have the sole liberty of printing, reprinting, publishing, completing, copying, executing, finishing, and varying the same, and in the case of dramatic composition, of publicly performing or representing it, or causing it to be performed or represented by others, and authors or their assigns shall have exclusive right to dramatize and translate any of their works for which copyright shall have been obtained under the laws of the United States.'

Sec. 2. That section 4954 of the Revised Statutes be and the same is hereby amended so as to read as follows:—'Sec. 4954. The author, inventor, or designer, if he be still living, or his widow or children, if he be dead, shall have the same exclusive right continued for the further term of fourteen years, upon recording the title of the work or description of the article so secured a second time, and complying with all other regulations in regard to original copyright within six months before the expiration of the first term, and such persons shall within two months from the date of said renewal cause a copy of the record thereof to be published in one or more newspapers printed in the United States for the space of four weeks.'

Sec. 3. That section 4956 of the Revised Statutes of the United States be and the same is hereby amended so that it shall read as follows:—'Sec. 4956. No person shall be entitled to a copyright unless he shall, on or before the day of publication in this or any foreign country, deliver at the office of the Librarian of Congress, or deposit in the mail within the United States, addressed to the Librarian of Congress at Washington, District of Columbia, a printed copy of the title of the book, map, chart, dramatic or musical composition, engraving, cut, print, photograph, or chromo, or a description of the painting, drawing, statue, statuary, or a model or design for a work of the fine arts, for which he desires a copyright, nor unless he shall also, not later than the day of the publication thereof in this or any foreign country, deliver at the office of the Librarian of Congress at Washington, District of Columbia, or deposit in the mail within the United States, addressed to the Librarian of Congress at Washington, District of Columbia, two copies of such copyright book, map, chart, dramatic or musical composition, engraving, chromo, cut, print, or photograph, or in case of a painting, drawing, statue, statuary, model, or design for a work of the fine arts, a photograph of same; provided, that in the case of a book, photograph, chromo, or lithograph, the two copies of the same required to be delivered or deposited as above shall be printed from type set within the limits of the United States, or from plates made therefrom, or from negatives or drawings on stone made within the limits of the United States, or from transfers made therefrom. During the existence of such copyright, the importation into the United States of any book, chromo, lithograph, or photograph so copyrighted, or any edition or editions thereof, or any plates of the same not made from type set, or negatives or drawings on stone made within the limits of the United States shall be, and it is hereby prohibited, except in the cases specified in paragraphs 512 to 516 inclusive, in section 2 of the act entitled "An act to reduce the revenue and equalize the duties on imports, and for other purposes," approved October 1, 1890; and except in the case of persons purchasing for use and not for sale, who import subject to the duty thereon not more than two copies of such book at any one time; and except in the case of newspapers and magazines not containing in whole or in part matter copyrighted under the provision of this act, unauthorized by the author, which are hereby exempted from prohibition of importation; provided, nevertheless, that in the cases of books in foreign languages of which only translations in English are copyrighted, the prohibition of importation shall apply only to the



translation of the same, and the importation of the books in the original language shall be permitted.

Sec. 4. That section 4958 of the Revised Statutes be and the same is hereby amended so that it will read as follows:—'Sec. 4958. The Librarian of Congress shall receive from the persons to whom the services designated are rendered the following fees: First, for recording the title or description of any copyright book or other article, fifty cents; second, for every copy under seal of such record actually given to the person claiming the copyright or his assigns, fifty cents; third, for recording and certifying an instrument of writing for the assignment of a copyright, one dollar; fourth, for every copy of an assignment, one dollar. All fees so received shall be paid into the Treasury of the United States: provided, that the charge for recording the title or description of any article entered for copyright, the production of a person not a citizen or resident of the United States, shall be one dollar, to be paid as above into the Treasury of the United States to defray the expenses of the list of copyright articles, as hereinafter provided for. And it is hereby made the duty of the Librarian of Congress to furnish to the Secretary of the Treasury copies of the entries of titles of all books and other articles wherein the copyright has been completed by the deposit of two copies of such book, printed from type set within the limits of the United States, in accordance with the provisions of this act, and by the deposit of two copies of such other article made or produced in the United States; and the Secretary of the Treasury is hereby directed to prepare and print at intervals of not more than a week catalogues of such title entries for distribution to the collectors of customs of the United States, and to the postmasters of all postoffices receiving foreign mails, and such weekly lists, as they are issued, shall be furnished to all parties desiring them at a sum not exceeding five dollars per annum; and the Secretary and the Postmaster-General are hereby empowered and required to make and enforce such rules and regulations as shall prevent the importation into the United States, except upon the conditions above specified, of all articles prohibited by this act.'

Sec. 5. That section 4959 of the Revised Statutes be and the same is hereby amended so as to read as follows:—'Sec. 4959. The proprietor of every copyright book or other article shall deliver at the office of the Librarian of Congress, or deposit in the mail, addressed to the Librarian of Congress at Washington, District of Columbia, a copy of every subsequent edition wherein any substantial changes shall be made; provided, however, that the alterations, revisions, and additions made to books by foreign authors, heretofore published, of which new editions shall appear subsequently to the taking effect of this act, shall be held and deemed capable of being copyrighted as above provided for in this act, unless they form a part of the series in course of publication at the time this act shall take effect.'

Sec. 6. That section 4963 of the Revised Statutes be and the same is hereby amended so as to read as follows:—'Sec. 4963. Every person who shall insert or impress such notice or words of the same purport, in or upon any book, map, chart, dramatic or musical composition, print, cut, engraving, or photograph, or other article for which he has not obtained a copyright, shall be liable to a penalty of \$100, recoverable one-half for the person who shall sue for such penalty and one-half to the use of the United States.'

Sec. 7. That section 4964 of the Revised Statutes be and the same is hereby amended so as to read as follows:—'Sec. 4964. Every person who, after the recording of the title of any book and the depositing of two copies of such book, as provided by this act, shall, contrary to the provisions of this act, within the term limited, and without the consent of the proprietor of a copyright, first obtained in writing, signed in presence of two or more witnesses, print, publish, dramatize, translate, or import, or, knowing the same to be so printed, published dramatized, translated, or imported, shall sell or expose to sale, any copy of such book, shall forfeit every copy thereof to such proprietor, and shall also forfeit and pay such damages as may be recovered in a civil action by such proprietor in any court of competent jurisdiction.'

Sec. 8. That section 4965 of the Revised Statutes be and the same is hereby amended so as to read as follows:—'Sec. 4965. If any person after the recording of the title of any map, chart, dramatic or musical composition, print, cut, engraving, or photograph, or chromo, or of the description of any painting, drawing, statue, statuery, or model or design intended to be perfected and executed as a work of the fine arts as provided by this act, shall, within the time limited, contrary to the provisions of this act, and without the consent of the proprietor of the copyright first obtained in writing, signed in presence of two or more witnesses, engrave, etch, work, copy, print, publish, dramatize, translate, or import either in whole or in part, or by varying the main design with intent to evade the law, or knowing the same to be so printed, published, dramatized, translated, or imported, shall sell or expose to

sale any copy of such map or other article as aforesaid, he shall forfeit to the proprietor all the plates on which the same shall be copied, and every sheet thereon either copied or printed, and shall further forfeit \$1 for every sheet of the same found in his possession, either printed, copied, published, imported or exposed for sale; and in case of a painting, statue, or statuery, he shall forfeit \$10 for every copy of the same in his possession or by him sold or exposed for sale; one-half thereof to the proprietor and the other half to the United States.'

Sec. 9. That section 4967 of the Revised Statutes be and the same is hereby amended so as to read as follows:—'Sec. 4967. Every person who shall print or publish any manuscript whatever without the consent of the author or proprietor first obtained shall be liable to the author or proprietor for all damages occasioned by such injury.'

Sec. 10. That Sec. 4791 of the Revised Statutes be and the same is hereby repealed.

Sec. 11. That for the purpose of this act each volume of a book in two or more volumes when such volumes are published separately, and the first one shall not have been issued before this act shall take effect, and each number of a periodical shall be considered an independent publication subject to the form of copyrighting as above.

Sec. 12. That this act shall go into effect on the 1st day of July, A.D., 1891.

Sec. 13. That this act shall only apply to a citizen or subject of a foreign State or nation when such foreign State or nation permits to citizens of the United States of America the benefit of copyright on substantially the same basis as its own citizens, or when such foreign State or nation is a party to an international agreement which provides for reciprocity in the granting of copyright, by the terms of which agreement the United States of America may at its pleasure become a party to such an agreement. The existence of either of the conditions aforesaid shall be determined by the President of the United States by proclamation made from time to time as the purposes of this act may require.

#### "THE QUESTION OF COPYRIGHT"

MESSRS. PUTNAM will publish at once, in their Questions of the Day series, 'The Question of Copyright,' comprising the text of the new Copyright law of March 4, and of the law of July 8, 1870, now superseded; the copyright law of Great Britain; the law as recommended by the British Parliamentary Commission of 1879; the law as recommended by the British Society of Authors in 1891; an analysis of the Royalty Scheme of Copyright (recommended by Mr. R. Pearsall Smith, Sir T. H. Farrer, and others); the International Copyright Convention as ratified at the Berne Conference, Sept. 5, 1887; the Report of the International Copyright Convention of South America, held at Montevideo, Jan. 11, 1889; Henry Clay's Report on Copyright, Domestic and International, Feb. 16, 1837; 'The Evolution of Copyright,' by Brander Matthews; 'Literary Property,' by G. H. Putnam; 'The Influence of International Copyright on the Price of Books,' by Brander Matthews and G. H. Putnam; 'Copyright, Monopolies, and Protection,' by G. H. Putnam; 'The Nature and Origin of Copyright,' and the 'Development of Statutory Copyright in England,' both by R. R. Bowker; a summary of copyright legislation in the United States, and a summary of the terms of copyright in the different countries of the world.

#### The Brayton Ives Sale

THE books belonging to Mr. Brayton Ives, sold at auction at the American Art Galleries on the 6th, 7th and 8th inst., brought altogether \$124,375.25. This is understood to be considerably less than the aggregate of the sums paid for them. The highest price was paid for a copy of the Gutenberg Bible, a work justly famous as being the first book printed in Europe from movable types. Mr. J. W. Ellsworth of Chicago paid \$14,800 for this treasure—a sum \$1800 in excess of what Mr. Ives is supposed to have paid the late Mr. Hamilton Cole for its possession. The Pembroke Book of Hours, bought by Mr. Ives for \$10,000, was sold for \$5900, Messrs. Dodd, Mead & Co. being the purchasers. For the Columbus letter, in Spanish—claimed to be of the original edition—the same firm paid \$4300; and for the first Folio Shakespeare, \$4200. Eliot's Indian Bible commanded \$1660. Two of the Columbus letters in Latin brought, one \$1600, the other \$1500. Cartier's 'Shorte and Briefe Narration' went for \$1000. The same price was paid by Mr. Robert Hoe for a Book of Hours; several of these 'Hours' were sold, and this was one of two that brought \$1000 each. The Catholicon of Balbus de Janua was secured by Dodd, Mead & Co. for \$1700. Vesputius's 'Mundus Novus' (four leaves) went to the Lenox Library for \$1075; Higden's

'Polychronicon' to the Boston Public, for \$1300; and the first edition of Virgil's works (Venice, 1470) to John Pierce for \$3000. Among the largest purchasers were dealers, buying in many instances without orders from customers.

The following list (showing the highest prices realized), which we reprint from the *Times*, is arranged alphabetically by name of author, title of work, place and date of publication, style of binding, name of binder, former quotation of price and the sale where it occurred, name of buyer at this sale, and price paid by lot, not by volume, as it is announced in the auction room:—

Æsop. <i>Æsopi Appologi Sive Mythologi Cum Quibusdam Carminum et Fabularum Additionibus Sebastiani Brant. Basle, 1501. Russia. Clarke &amp; Bedford. A. J. Bowden (Mitchell's)</i> .....	\$225
Apuleii Madaurensis Opera. Rome, Sweeney & Pan-nartz, 1469. Morocco. Walther. Syston Park Library copy. Mitchell's.....	165
Aristotelis. <i>De Historia Animalium Libri. Venice, John of Cologne, 1476. Morocco. Sir M. M. Sykes. The copy described by Dibden. W. E. Benjamin</i> .....	800
Arithmetic. <i>Incommencia una practica. Treviso, 1478. First arithmetic published. From Woodhull Library</i> ....	305
Audubon. <i>The Birds of America. New York, 1840-44. Half morocco, 7 volumes. Dodd, Mead &amp; Co.</i> .....	252
Aurelii Augustini de Ciuitate Dei primi libri incipiunt Rubrice. 1467. Morocco. First edition of St. Augustine. Printed in the Monastery of Subiaco. Dodd, Mead & Co.	135
Balbus de Janua. Catholicon. Mentz, 1460. Morocco. Matthews. Uncut. Attributed to the press of John Gutenberg. Fourth book printed with date. Dodd, Mead & Co.	1,700
Bible. Original binding of oak, stamped calf, ornaments and bosses. The first book printed with movable types. About 1450-55. One of the paper copies. 'First edition,' according to George P. Philes and the catalogue. Brinley, \$8000. Since the Brinley sale 17 pages that the volumes lacked have been replaced in facsimile. Two volumes. J. W. Ellsworth, Chicago.....	14,800
Bible. Translated into the Indian language. [John Eliot.] Cambridge, 1663. Morocco. Bedford. One of twenty copies dedicated to King Charles. A. J. Bowden (Mitchell's)	1,660
Bonifacius VIII. <i>Incipit liber Sextus Decretalium dni Bonifacii pape VIII. Mentz, 1465. Morocco. Matthews. Uncut. Mitchell's</i> .....	450
Burns. Poems. Kilmarnock, 1786. Morocco. Bedford. Gibson Craig, 1117. First edition. W. E. Benjamin....	430
Burns. Poems. New York, 1788. Morocco. Bedford. Robert Hoe.....	120
Burns. Poems. Philadelphia, 1788. Morocco. Lortie Frères, Robert Hoe.....	110
Cæsar Commentarii. Rome, 1469. Russia. Mrs. Weir. Margins of the first and last leaves inlaid, Pinelli. 537. 115; cost to Woodhull, this copy, 427. in 1802. Mitchell's. Calif. More Wonders of the Invisible World. London, 1700. Morocco. Pratt. Barlow, Riviere, \$105.....	165
Cambridge Platform. A Platform of Church Discipline. Cambridge, 1649. Morocco. Pratt. Barlow, half Russia, \$215. George E. Littlefield.....	145
Cambridge Platform. A Confession of Faith. Boston, 1699. Morocco. Bedford.....	210
Cartier. A Shorte and Briefe Narration of the Two Navigations and Discoveries. . . . Newe-Fraunce. London, 1580. Morocco. Dodd, Mead & Co.....	200
Carolina. A Brief Description. London, 1666. Morocco. Bedford. Barlow, limp green morocco, \$130. W. E. Benjamin.....	1,000
Castiglione. <i>Il Libro del Cortegiano del Conte Baldesar Castiglione. Venice, 1528. Morocco. Grolier. With name and motto of Grolier on covers. Autograph of Baldesens on title. Robert Hoe</i> .....	155
Champlain. <i>Des Sauvages. Paris, 1604. Morocco. Lortie. Dodd, Mead &amp; Co.</i> .....	900
Champlain. <i>Les Voyages. Paris, 1613. Morocco. Lortie. Barlow, Riviere, \$250. Dodd, Mead &amp; Co.</i> .....	400
Champlain. <i>Voyages et Descouvertures. Paris, 1619. Morocco. Lortie. Dodd, Mead &amp; Co.</i> .....	240
Champlain. <i>Voyages et Descouvertures. Paris, 1620. Morocco. Lortie. Barrow, half morocco. \$95. Dodd, Mead &amp; Co.</i> .....	180
Champlain. <i>Voyages de la Nouvelle France Occidentale. Paris, 1632. Morocco. Lortie. Dodd, Mead &amp; Co.</i> ....	275
C. T. Entertaining Passages Relating to Philip's War. Boston, 1716. Half Russia. Dodd, Mead & Co.....	275
Cicero. <i>De Officiis. Mentz, 1465. Morocco. First classic printed. John Pierce</i> .....	475
Cicero. <i>Epistolæ ad Familiares. Venice, Spira, 1469. Morocco. First book printed in Venice. John Pierce</i> .....	275
Cicero. Second edition of preceding book. Morocco. Dodd, Mead & Co.....	155
Cicero. Cato Major. Philadelphia, Benjamin Franklin, 1744. Morocco. David. Uncut. Margins 8½ by 6 inches. Unluckily bound by David. Dodd, Mead, & Co.	320
Colden. History of the Five Indian Nations Depending on the Province of New York. New York, William Bradford, 1727. Morocco. Bedford. Dodd, Mead & Co....	425
Columbus. Señor por que se que aure is plazer de la grand Victoria. . . . Bound in old silk. Spanish Letter to Luis de Sant Angel. Quarto, similar to the Ambrosian, supposed to be the editio princeps by Ellis and Brayton Ives, and a copy of the Ambrosian having 'really no claim to serious consideration,' by Quaritch. Dodd, Mead & Co.	4,300
Columbus. Epistola Christofori Colom. Vellum. Latin Letter to Gabriel Sanchez. The first according to Major. Bartlett and Ives. Barlow \$2,200. Dodd, Mead & Co.	1,600
Columbus. Epistola Christofori Colom. Morocco. Matthews. The first Latin letter according to Harris and Barlow. Barlow, \$2,900. Dodd, Mead & Co.	1,500
Columbus. Eyn Schön bübsch . . . Calif. First German edition of Latin letter. Three leaves in fac simile. Dodd, Mead & Co.	155
Cortes. Carta de Relacion . . . Sevilla, 1522. Morocco. Hardy. Barlow copy, \$1,650. Dodd, Mead & Co.	900
Cortes. Carta Tercera de Relacion. . . . Sevilla, 1523. Morocco. Hardy. Barlow copy, \$1,100. Dodd, Mead & Co.	850
Cortes. La Quarta Relacion. . . . Toledo, 1525. Morocco. Hardy. Barlow copy, \$1,500. Dodd, Mead & Co.	900
De Bry. Historia Americæ Sive Novi Orbis. . . . Frankfort, 1634. Morocco. Clark & Bedford, 9 vols. Barlow, \$30 a volume; Ives, \$100. Mitchell's.....	900
De Bry. Hariot. Merveilleux et Etrange Rapport . . . Frankfort, 1590. Morocco. Chambolle-Duru. Dodd, Mead & Co.	600
Denton. A Brief Description of New York. London, 1670. Vellum. Menzies, date fac simile, \$270; Barlow, \$525. Mitchell's.....	615
Dickenson's Gods Protecting Providence. . . . Pha. Reinier Jansen, 1699. Morocco. First book printed in Philadelphia. Margin of title repaired. C. R. Hildeburn, Philadelphia.....	380
Drake. Expeditio Francisci Draki. Leyden, 1588. Morocco. Bedford. Brinley, \$110. W. E. Benjamin.....	270
Erasmus. Familiarium Colloquiorum. Basle, 1537. Calif. Grolier. Grolier's name and motto on covers. Inlaying in bad condition. J. W. Ellsworth.....	275
Foxe. Northwest Foxe. London, 1635. Vellum. Barlow. Riviere, \$95. W. F. Benjamin.....	200
Fysher. Saynges of David. London, Wynkyn de Worde, 1500. Morocco.....	200
Gorges. America Painted to the Life. London, 1659. Morocco. Matthews. Barlow, 3 vols., 1658-9, \$157.50. W. E. Benjamin.....	310
Hakluyt. Principal Navigations. . . . London, 1599-1600. Morocco. Riviere. 2 vols. Barlow, with Evans's 1817 edition, 4 vols., \$88. John Pierce.....	225
Hamor. A True Discourse. . . . Virginia. London, 1615. Morocco. Bedford. W. E. Benjamin.....	275
Higginson. New England's Plantation. London, 1630. Morocco. Pratt. George E. Littlefield.....	195
Homer. The Entire Works of Homer, in Greek. Florence, 1488. Morocco. Notes of Abbé Bignon. W. E. Benjamin.....	430
Horace. Opera Omnia. About 1470. Morocco. First edition of Horace.....	200
Horace. The First Aldine edition. Morocco.....	150
Horsmanden. A Journal of the Proceedings. New York, 1744. Morocco. Bedford. Barlow, Matthews, \$310. Dodd, Mead & Co.	280
Heures à l'Usage de Rome. Anabat, 1498. John Pierce.....	112.50
Hore Intemperate Dive Virginis. Pigouchete. About 1502. 137.50	
Hore Dive Virginis Marie. Thielman Kerver. Vellum. John Pierce.....	157.50
Heures à l'Usage de Paris. Jehan du Pré, 1505.....	125



Heures a l'Usage de Paris. Simon Vostre, about 1507. Morocco.....	355	Manuscript. Petrarch. Vellum, 200 leaves, Roman. Calif. Dodd, Mead & Co.....	230
Hore Deipare Niaginis Marie. Kerver, about 1518. Russia. Dodd, Mead & Co.....	125	Manuscript. Vellum, 22 leaves, Gothic; praised by Dibdin. Robert Hoe.....	155
Heures a l'Usage de Rome. Nicolas Higman, about 1522 Morocco, Joly. W. E. Benjamin.....	125	Marguerite de Navarre. Nouvelles. Berne, 1780-1781. Morocco, uncut. Capé. Charles Scribner's Sons.....	120
Hore Beate Marie Virginis. Germain Hardouyn, about 1525. 130		Martyr. Works. Seville, James Corumberger, 1511. Morocco. Hardy. Barlow copy, \$1,010. Dodd, Mead & Co.	775
Hore Beate Marie Virginis. Germain Hardouyn, about 1527.....	102.50	Martyr. The Decades. London, 1555. Morocco. Bedford. Barlow, calf, \$75. Dodd, Mead & Co.....	162.50
Hore. In Laudem Beatissimæ Virginis Mariæ. 1549. Designs by Geoffroy Tory. Mitchell's.....	285	Massachusetts. The General Laws. Cambridge. 1672. Morocco. Bedford. Barlow copy, \$270. C. R. Hildeburn.....	205
Hubbard. A Narrative. Boston, 1677. Morocco, Bedford. Barlow, fac simile map, \$360. Dodd, Mead & Co.	225	Mather. Memorable Providences. Boston, 1689.....	130
Indian Wars in New England, 1676-7. Five pieces in a folio volume. Morocco, Bedford. George E. Littlefield.	500	Mather. Wonders of the Invisible World. London, 1693..	125
James. Voyage. London, 1633. Morocco. Rivière.....	112.50	Mather. Magnalia Christi Americana. London, 1702. Morocco, described as 'in the Grolier style,' but having nothing Grolieresque about it. A simple tooling in straight lines. Estes & Lauriat.....	170
Jenson. Breviarium Juxta Ritum Romane Curie. With calendar. Nicolaus Jenson, 1478. Morocco. John Pierce.....	630	Milton. Comus. 1634. Morocco. Matthews. First edition. John Pierce.....	425
Jonson. The Fountaine. 1601. Morocco, Bedford. John Pierce.....	155	Milton. Lycidas. 1638. Morocco. Bedford. John Pierce.....	315
Jonson. Poetaster. 1602. Calif. John Pierce.....	130	Milton. Paradise Lost. 1667. Morocco. One of the portraits inserted is not by Faithorne, as described in the catalogue, but a much later portrait. C. Scribner's Sons.	215
Jonson. Seianus. 1605. Morocco. Bedford. John Pierce.....	145	Mohawk. The Morning and Evening Prayer. Boston. 1763. Half morocco.....	115
Jonson. The Case is Altered. 1609. Calif. John Pierce.	105	Montesquieu. Le Temple de Guide. Paris, 1772. Morocco, Trautz-Bauzonnet. E. F. Bonaventure.....	315
Jonson. The Alchemist. 1612. Calif. John Pierce.....	120	Morton. New English Canaan. Amsterdam, 1637. Morocco, Bedford. The catalogue says: 'Highly facetious work.' Why? The book is highly religious. George E. Littlefield.....	180
Josephus. History of the Jewish War, in French. Paris, 1492. Morocco. Boyet. Dodd, Mead & Co.....	725	Morton, Nathaniel. New Englands Memoriall. Boston, 1669. Morocco. Bedford. George E. Littlefield.....	205
Keats. Poems. 1817. Morocco. Mitchell's.....	120	Mourt. A Relation. London, 1622. Morocco. Pratt. Barlow, \$360. George E. Littlefield.....	410
La Borde. Chansons, Paris, 1773. Morocco, uncut, Hardy-Mennil. Plates of Moreau, Denon, Leboutaux, Lebarbier, St. Quentin; rare portrait of La Borde with lyre. E. F. Bonaventure.....	350	Nepos. Lives of Distinguished Men. In Latin. Venice, Jenson, 1471. Morocco. Roger Payne. First edition. Robert Hoe.....	170
Lacroix et Seré. Le Moyen Age et la Renaissance. Paris, 1848-51. Morocco, uncut, Chambolle-Duru. Charles Scribner's Sons.....	200	New England Primer. Boston, 1762. Dodd, Mead & Co.	105
Lactantius. Adversus Gentes. Subiaco, 1465. Morocco. Beckford Library. Rush C. Hawkins.....	540	New England's First Fruits. London, 1643. Morocco. Matthews. George E. Littlefield.....	120
La Fontaine. Contes et Nouvelles. Amsterdam, 1762. Fermiers Généraux edition. Morocco. Padeloup. E. F. Bonaventure.....	220	New Netherland. Beschrijvinghe van Virginia. Amsterdam, 1651. Morocco. Matthews. First Engraved View of New York City. Barlow copy, \$175. Dodd, Mead & Co.....	165
Las Casas. The Spanish Colonie. London, 1583. Morocco, Bedford. Barlow copy, \$72.50. John Pierce.....	185	New York City Charter. New York, Zenger, 1735. Morocco. Bedford. W. E. Benjamin.....	230
Laudonnière. L'Histoire Notable de la Floride. Paris, 1586. Morocco. Hamilton Palace. Dodd, Mead & Co	170	Nunez Cabeça de Vaca. Relation. Valladolid, 1555. Morocco. Bedford. Dodd, Mead & Co.....	105
Bascaris. Grammatica Gracca. 1476. Morocco. Lewis. Robert Hoe.....	340	Métamorphoses d'Ovide. Paris, 1767-1771. Morocco. Chambolle-Duru. Plates of Eisen, Monnet, Choffard, Gravelot, Boucher, and Le Prince. E. F. Bonaventure..	244
Le Clerq. Etablissement de la Foy. Paris, 1691. Morocco. Lortic. Joseph Sabin.....	160	Petrarch. Sonetti e Trionfi. Venice, Vindelin de Spira, 1470. First edition of Petrarch's Sonnets and Triumphs. Vellum. Woodhull Library. John Pierce.....	115
Lederer. Discoveries. . . . Virginia. London, 1972. Morocco. Matthews. Griswold, \$315; Barlow, half Russia, \$265. C. R. Hildeburn.....	275	Pliny. Historia Naturalis. Venice, 1469. Morocco. Syston Park Library.....	115
Lescarbot. Nouvelle France. Paris, 1619. Morocco. Bedford. Dodd, Mead & Co.....	140	Poliphilo. Hypnerotomachia. Venice, 1499. Morocco... Primer. Indian Primer. Boston, 1720. Calif. Lenox Library.....	430
Linschoten. Voyages. London, 1598. Morocco. Bedford. Barlow copy, \$315. John Pierce.....	210	Purchas. Hakluytus Posthumus or Purchas his Pilgrims. London, 1625-26. Russia. Menzies, \$425; Quaritch, \$400; Murphy, \$265; Barlow, \$325. John Pierce.....	450
Lorris. Rommant de la Roze. Paris, Galiot du Pré. 1531. Morocco. Lortic. E. F. Bonaventure.....	205	Pynson. The Ship of Fools. London, Pynson, 1509. Dodd, Mead & Co.....	825
Manuscript Bible. Gothic, 568 leaves, vellum. Calif. Estes & Lauriat.....	155	Romans. A Concise Natural History of East and West Florida. New York, 1775. Calif. Brinley, \$265. Lenox Library.....	240
Manuscript Bible. Gothic, 639 leaves, vellum. Calif.....	120	Ruskin. Seven Lamps of Architecture. London, 1849. Morocco. Zaehnsdorf.....	105
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Manuscript. Cicero. Vellum, 128 leaves. Fermin-Didot copy. Dodd, Mead & Co.....	160	Saybrook Confession and Platform. A Confession of Faith. New London, 1710. Morocco. Bedford. Dodd, Mead & Co.....	126
Manuscript. Horæ. 188 leaves, vellum, Gothic. Mitchell's.	225	Scott. Waverley Novels. Edinburgh and London, 1842-1847. Morocco, uncut. A. C. Smith.....	186
Manuscript. Horæ. 106 leaves, vellum, Gothic. John Pierce.....	190	Shakespeare. A Midsommer Nights Dreame. 1600. Morocco, Hayday. First edition, according to Lowndes, Brunet and Halliwell. Dodd, Mead & Co.....	725
Manuscript. Horæ. 167 leaves, vellum, Gothic. Monastery of Celle Abbatis Sepr. Robert Hoe.....	1,000		
Manuscript. Horæ. 60 leaves, vellum, Gothic.....	145		
Manuscript. Horæ. 167 leaves, vellum, Gothic.....	420		
Manuscript. Horæ. 245 leaves, vellum, Gothic.....	1,000		
Manuscript. Horæ. 173 leaves, vellum, Gothic.....	225		
Manuscript. Horæ. 223 leaves, vellum, Gothic. Morocco. Lortic. Robert Hoe.....	350		
Manuscript. Horæ. 216 leaves, vellum, Gothic.....	200		
Manuscript. Horæ. Pembrochianæ. 195 leaves, vellum, Gothic. Written for William Herbert, first Earl of Pembroke, about 1440. Ellis, from whom Mr. Ives bought this manuscript for \$10,000, found it in Milan. Dodd, Mead & Co.....	5,900		

- Shakespeare. King Lear. 1608. Morocco. Second Edition. Dodd, Mead & Co. 425
- Shakespeare. Romeo and Juliet. About 1609. Utterson copy. Cost \$250 to Ives. Dodd, Mead & Co. 535
- Shakespeare. Troilus and Cressid. 1609. Morocco, Bedford. First edition. John Pierce 790
- Shakespeare. Merry Wives of Windsor. 1619. Original covers. Second edition. John Pierce 750
- Shakespeare. Richard the Third. 1622. Morocco. Dodd, Mead & Co. 270
- Shakespeare. Comedies, Histories, and Tragedies. 1623. Morocco, Bedford. The first folio. Dodd, Mead & Co. 4200
- Shakespeare. Comedies, Histories, and Tragedies. 1632. Morocco, Bedford. The second folio. Dodd, Mead & Co. 400
- Shakespeare. Poems. 1640. Morocco, Bedford. Dodd, Mead & Co. 500
- Shakespeare. Comedies, Histories, and Tragedies. 1664. Morocco, Bedford, John Philip Kemble, Utterson, and Sir William Tite copy. The third folio. W. E. Benjamin 950
- Shakespeare. Comedies, Histories, and Tragedies. 1685. Morocco, Bedford. The fourth folio. Dodd, Mead & Co. 210
- Shakespeare. Charles Knight's edition. 1838-1843. Morocco, Matthews. Estes & Lauriat. 252
- Shakespeare. Richard Grant White's edition. Large paper. Morocco 108
- Shakespeare. Sir John Old-Castle. 1600. Morocco. A Doubtful Play 250
- Shakespeare. Faire E. M. 1631. Morocco, David. A Doubtful Play 225
- Shelley. A Philosophical Poem. 1813. First edition. Lacks title. Mitchell 190
- Simcoe. A Journal. 1787. Morocco. Dodd, Mead & Co. 152.50
- Smith. A Description of New-England, London, 1616. Morocco. Dodd, Mead & Co. 192.50
- Smith. The General Histoire. London, 1627. Morocco, Bedford. 315
- Smith. The True Travels, Adventures, and Observations. London. 1630. Morocco, Bedford. Quaritch, \$75. W. E. Benjamin 300
- Smith, Samuel. Nova Cæsaria. Burlington, N. J. 1765. Morocco, Bedford. Rice, \$200. Unbound. J. W. Francis. 120
- Symmes. Historical Memoirs, Pigswacket. Boston. 1725. Morocco, Bedford. George E. Littlefield. 370
- Tacitus. Annalium et Historiarum Libri Superstites. Venice: Spira, 1469. The first edition. Didot copy. John Pierce 350
- Thévet. Les Singularités de la France Antactique. Paris, 1558. Didot copy. Morocco, Lortie. W. E. Benjamin 140
- Thomas. Pennsylvania. London, 1698. Morocco. Dodd, Mead & Co. 300
- Tory de Bourges. Champfleury. A l'Enseigne du Pot Cassé, 1529. Morocco, Lortie. Didot copy. John Pierce 120
- Tristan. Chevalier de la Table Ronde. Paris, Verard. Morocco, Thouvenin. John Pierce 370
- Verardus-Columbus. In Laudem Serenissimi Ferdinandi. Letter of Columbus in last pages. Basle, 1494. Morocco. Pratt. Dodd, Mead & Co. 350
- Vespucius. Mundus Novus. Four leaves. 1502-8. Morocco. Hardy-Mennil. Dodd, Mead & Co. 140
- Vespucius. Mundus Novus. Eight leaves. 1502-8. Morocco. Matthews. Dodd, Mead & Co. 800
- Vespucius. Mundus Novus. Four leaves. 1502-8. Morocco. Hardy-Mennil. Lenox Library 600
- Vespucius. Mundus Novus. Four leaves. 1504. Morocco. Pratt. Dodd, Mead & Co. 1075
- Vespucius. Paesi Novamente Retrovati. Vicentia, 1507. Morocco. Coverly. Dodd, Mead & Co. 150
- Vespucius-Hylacomylus. Cosmographia Introductio. 1507. Morocco. Gruel. Dodd, Mead & Co. 180
- Vespucius-Hylacomylus. Cosmographia Introductio. St. Dié, 1507. Morocco, Bedford. Dodd, Mead & Co. 460
- Vespucius-Hylacomylus. Cosmographia Introductio. Strasburg, 1509. Morocco. Matthews. 200
- Vespucius. Le Nouveau Monde. Paris. Galiot du Pré, about 1516. Morocco. Owen. Boston Public Library 195
- Virgil. Opera. Venice, Spira, 1470. Morocco. First edition. John Pierce 420
- Virgil. Opera. Venice, Aldus, 1501. Morocco. Kalthoeber. J. O. Wright 3000
- Virgil. Œuvres. Paris, 1540. Morocco. Handsomest binding of the collection, by Lortie, the greatest book-binder. E. F. Bonaventure. 260
- Virginia. A Good Speed to Virginia. London, 1609. Morocco. Rivière. J. W. Francis. 330
- Virginia. A True Declaration. London, 1610. Calif. Rivière. Dodd, Mead & Co. 105
- Virginia. The New Life. London, 1612. Morocco. Pratt. C. R. Hildeburn. 135
- Virginia. A Declaration. London, 1620. Morocco, Bedford. C. R. Hildeburn. 150
- Virginia. A Perfect Description. London, 1649. Morocco. Matthews. C. R. Hildeburn. 150
- Whitaker. Good News from Virginia. London, 1613. Calif. Rivière. Dodd, Mead & Co. 135
- Whitbourne. A Discourse. London, 1620. Morocco. Pratt. Boston Public Library. 230
- Whitfield. Strength out of Weakness. London, 1652. Boston Public Library. 120
- White. The Planter's Plea. London, 1630. Morocco. Bedford. George E. Littlefield. 105
- Williams. Language of America. London, 1643. Morocco. Dodd, Mead & Co. 115
- Williams. Bloudy Tenent. London, 1644. Morocco. Dodd, Mead & Co. 150
- Williams. Mr. Cotton's Letter. London, 1644. Morocco. Bedford. Lenox Library. 140
- Williams. The Bloody Tenent. London, 1652. Morocco. Bedford. Dodd, Mead & Co. 100
- Zarate. The Discoverie and Conquest of the Provinces of Peru. London, 1581. Morocco. Bedford. John Pierce 150
- Higden. Polychronicon. Caxton, 1482. Morocco. Lewis. In bad condition. Boston Public Library. 1300
- Justinian. Justinian's Institutiones. Jacob Rubeis, 1476. Morocco. J. W. Ellsworth. 105
- Shakespeare. Venus and Adonis. London, 1636. Morocco. 'One of two perfect copies known, the other being in the British Museum.' M. J. Perry, Providence, R. I. 1150
- Hieronimus. Vitas Patrum. Wynkyn de Worde, 1495. Morocco. John Pierce. 300
- Molina. Vocabulario Mexicano. Mexico, 1555. 120
- Musée Français. Paris, 1807. Morocco. 344 plates. 370
- Musée Royal. Paris, 1816. Morocco. 101 plates. 350
- Voltaire. La Pucelle d'Orléans. Paris, 1865. Morocco, Chambole-Burn. Mitchell's. 140

### The Washington Memorial Arch

THE Treasurer of the fund, Mr. William R. Stewart, 54 William Street, reports the following additional subscriptions received during the week ending March 7:—

\$100 each:—White Star Line, Estate of Lucius Tuckerman, deceased; Red 'D' Line of Steamers, H. C. Fahnestock (additional), Henry Villard (additional), Earl & Wilson.

\$50 each:—Martin E. Green, H. W. Johns Manufacturing Co.

\$25 each:—Huyler's, George Montague, President Seth Low (additional), Whiting Manufacturing Co.

\$5 each:—'Cash,' 'Cash.'

Amount subscribed to date, \$95,473.44; balance needed, \$20,526.56.

### The Fine Arts

#### Oil-Paintings and Pastels by Mr. Twachtmann

IN URGING the reader to go see the exhibition of oil-paintings and pastels by J. H. Twachtmann at Wunderlich's, one has in mind the ideal lover of pictures, who is a lover of nature to begin with, well versed in the many languages of art, yet alive to the advantages of a new one. Others may go and derive pleasure from their visit, but no one else can go and appreciate. Naturalists who look upon a landscape as a field for minute observation and artists or art-lovers who regard it as a subject to be treated à la Diaz or à la Corot, will be equally put out by Mr. Twachtmann's way of dealing with it. Even if they have learned to swallow their dose of impressionism, it will profit them nothing; for this painter's best qualities are purely personal; he shares them with no man and no school. Years back we referred to some water-colors of his as offering the only note at once new and true in the exhibition in which they appeared. Since then he has shown little of his work to the public, except at the exhibitions of the Pastel Club. The present is the most considerable display that he has made. Thirty pastels reproduce with unequalled lightness of touch and daintiness of color every mood of the typical Eastern landscape—rolling hills, rambling stone walls, wandering brooks, wood-interiors green and



sunny. Of a dozen oil-paintings the most remarkable are the two snow-scenes, 'Mioschasseky Falls' and 'Snow in Sunlight.' These pictures will make the fortunes of the collectors who are wise enough to buy them.

### Art Notes

THE latest publication of the Arundel Society is a tall chromolithograph by MM. Lemerrier of Paris of the altar-piece by Giovanni Bellini, in the Frari Church at Venice. The subject is the Madonna and Child, in a semi-circular niche, with two little cherubs in scanty drapery playing guitar and flute at the foot of the pedestal on which the Madonna is throned. The Virgin is draped in the conventional blue cloak and red tunic. The background of the niche is covered with a Renaissance pattern in crimson and gold, and the coloring of the angels' wings repeats in little the general color scheme. The lithographer's work is very well done. (\$12.30.)

—F. A. Stokes Co. issue two color-prints after water-colors by Mrs. J. Pauline Sunter; one of a round dozen of little girls in white night-gowns, who are going early to bed, judging from the tones of the landscape seen through the window; and one of a long dozen of choir boys in soutane and surplice marching in procession through a heaven of blue clouds, white flowers and stained glass. Their titles are 'Now I Lay Me Down to Sleep' and 'The Choir-Boys.' (\$1 each.)

—An exhibition of seventy water-colors by Mr. W. C. Bauer closed at Klackner's on March 11. Most were of Long Island landscapes. 'Near Sundown, Winter,' on a snow-covered road leading to a distant village; 'The Causeway, East Hampton, L. I.'; 'After the Storm,' a river view in winter; and 'Woodland at Evening,' were among the more attractive. Mr. Klackner has just published a large and well finished photogravure of Mr. A. C. Howland's picture 'The Yale Fence,' with portraits of many well-known college men.

—No. 14 of *L'Art dan les Deux Mondes* contains a well written article, by Georges Lecomte, on the landscape-painter, Sisley, two of whose pictures are reproduced by photo-typography. Armand Dayot writes on 'Daumier, Sculpteur,' with an illustration after a statuette of 'Ratapail,' by the great caricaturist. A short obituary notice of the painter and etcher, Jongkindt, who died on Feb. 9, at Côte-Saint-André, Isère, is from the pen of L. de Fourcaud. The 'Courrier d'Amérique' contains a long account of the Seney sale, and a letter relative to forged pictures in America; while the 'Courrier de Londres' has an account of the Guelph exhibition. (315 Fifth Avenue.)

—More than one hundred oil-paintings, by Mr. Carleton Wiggins, A. N. A., were shown at the Fifth Avenue Art Galleries from March 7 to March 13. All were cattle-pieces, but in several the landscape element was of more importance than the cattle. 'Springtime,' shown at a recent exhibition of the Union League Club; 'By the Wayside, April'; 'Jersey Marches in October,' flooded, with cattle standing in the water; 'November Moon,' rising over an oak wood, with sheep pasturing in the foreground; 'In the Barn Lot'; and a large picture of a Jersey bull, 'The Leader of the Herd,' were the most notable pictures.

—The sixty-two pictures by William M. Chase, sold at the Fifth Avenue Art Galleries on the 6th inst., brought \$5565. The highest price, \$325, was given for a still-life; 'Venetian Fish' brought only \$300; one of the Park pictures brought \$225, and another 'Flower Beds, Central Park,' \$220; 'The Hackensack River' and a 'Garden Landscape' brought \$200 each. A pastel, 'I Am Going to See Grandma,' was sold for \$210.

—A nearly complete collection of the etchings and dry-points of Alphonse Legros, together with some oil-paintings, drawings and bronzes, are on exhibition at Keppel's Gallery.

### Notes

CASSELL'S 'Blue Library' is the name of a series of novels to be published by the Cassell Publishing Co. The first volume will be 'A Christian Woman,' by Mme. Amelia Pardo Bazan, 'the George Eliot of Spain.' A portrait of the author will accompany the story. Mr. Rollo Ogden contributes an introduction in which he gives a sketch of Mme. Bazan and her work. The second volume will be 'There is No Devil,' a new story by the Hungarian novelist Jokai, translated in Budapesth from the author's manuscript and under his personal supervision by Mme. F. Steinitz. The hero is an American 'silver king.' The editor has secured for early publication in this series the first novel of a well-known American poet.

—Sir Edwin Arnold is going to publish through Messrs. Longman a volume of travel entitled 'By Sea and Land.' It will be abundantly illustrated from photographs. The same firm promise Mr. Rider Haggard's 'Eric Brighteyes.'

—Messrs. Putnam publish this week 'Chapters on the Theory and History of Banking,' by Prof. Charles F. Dunbar of Harvard; 'A Tariff Primer,' by the Hon. Porter Sherman; 'The Sardonyx Seal,' a romance of Normandy, by Belle Gray Taylor; 'Representative Irish Stories,' edited by W. B. Yeats; and a 'Manual of the Domestic Hygiene of the Child.'

—Robert Clarke and Co. have ready 'The Spanish Conspiracy,' a review of early Spanish movements in the Southwest, by Thomas Marshall Green, author of 'Historic Families of Kentucky.'

—Miss Mary E. Wilkins's has made a new collection of her stories of New England village life, and under the title 'A New England Nun, and Other Stories,' the book is announced for early publication by Harper & Bros. 'A Humble Romance, and Other Stories' has been reprinted in Edinburgh, and translated in Paris.

—Mr. James R. Gilmore ('Edmund Kirke') has given a collection of over 1000 letters and autographs of prominent Americans to the Historical Museum of Johns Hopkins University.

—Mr. George Moore, whose 'Impressions and Opinions' will soon appear, is at work on a novel dealing with racing, betting, and low life. The heroine is a servant girl, and the book will be called 'Mother and Child.'

—The Society for Political Education announces for March 16 'The Reader's Guide to Economic, Social and Political Science,' edited by Messrs. R. R. Bowker and George Iles, with the assistance of twenty-six specialists. The Guide will give titles of the most important and recent books, articles, and reports, with numerous descriptive and critical notes.

—Hunt & Eaton have just brought out 'Left to Themselves,' by Mr. E. Irenæus Stevenson, a story for young people, which is described as 'a vignette of early friendship.'

—F. Warne & Co. will shortly issue the English edition of Major Casati's 'Ten Years in Equatoria, and the return with Emin Pasha,' in two volumes, containing nearly 200 original illustrations and several maps.

—About three hundred copies of Alphonse Daudet's novel 'Porte Tarascon' were recently taken from the mails in this city on the application of Harper & Bros., on the ground that the book was copyrighted both here and abroad. The Harpers copyrighted the book in this country, claiming that they had a right to, as some of the illustrations were made here, and filed a certificate of copyright with the Collector of the Port to prevent importations. Mr. J. W. Bouton, of 8 West 28th Street, imported three copies of the novel. They were seized, but have since been released.

—Mrs. Alexander Ireland has written a Life of Mrs. Carlyle, which will contain several characteristic letters hitherto unpublished, and a lifelike portrait.

—Miss Blind has just completed a volume of poems, to be called 'Dramas in Miniature.' Some of the pieces ('The Message,' 'A Mother's Dream,' 'The Russian Student's Tale') will treat of certain of the darker and more tragic phases in the social life of woman. A number of lyrics will make up the rest of the volume. Mr. Arthur Symonds, author of 'Days and Nights,' has in preparation a new volume of poems, consisting of short impressionistic lyrics, to be called 'Silhouettes.'

—Mr. George Edgar Montgomery, formerly of the *Times*, has taken charge of the dramatic department of the new daily, the *Recorder*.

—Mr. Edwin Conant, late of Worcester, Mass., has left an estate valued at \$300,000. Harvard College is the residuary legatee, and it is estimated will receive about \$100,000, which is to be put into a new building to bear the testator's name. A special bequest to the College is of a piece of real estate, valued at about \$20,000.

—'A Window in Thrums,' by J. M. Barrie, is announced by the Cassell Publishing Co. The book has made a hit in England.

—Mr. Max Cohen, Librarian of the Maimonides Library, 203 East 57th Street, has prepared a catalogue of the more or less instructive books in the Library which he thinks will prove attractive to girls from fourteen to eighteen years of age. The Catalogue includes 'Upland and Meadow,' by Dr. Charles C. Abbott; 'Life, Letters and Journals of Louisa M. Alcott,' 'Marjorie Daw, and Other People,' by T. B. Aldrich; Bacon's Essays, Boswell's Johnson, Cable's 'Grandissimes,' Carlyle's Essays, 'Nicholas Nickleby,' Eggleston's 'History of the United States,' 'The War of Independence,' by John Fiske; 'The Vicar of Wakefield,' 'Twice-Told Tales,' 'Ramona,' 'A New England Girlhood,' by Lucy Larcom;

'Outlines of Jewish History,' by Lady K. Magnus; Mrs. Oliphant's 'Margaret Maitland,' and Hopkinson's Smith's 'White Umbrella in Mexico.'

—Miss Kate Field, editor of *Kate Field's Washington*, will lecture on Charles Dickens this (Saturday) evening, at Chickering Hall, before the Working Woman's Society of 27 Clinton Place. A number of well-known New York women have expressed their intention to be present.

—The Twilight Club is raising a fund for the benefit of the family of the late Mr. James Redpath, the journalist, agitator and author. A number of well-known literary men have already contributed to it; and additional subscriptions may be addressed to Mr. Charles F. Wingate, Secretary of the Club, at 119 Pearl Street, New York.

—'Do you believe it possible that Shakespeare's tragedies of the "Lady Macbeth" type will ever gain a foothold in France?' That is what a *Tribune* interviewer asked Mme. Bernhardt; and the actress's reply was as follows:—

No; in translating these plays all of the expression is lost,—and no one needs be told at this late time that the greatest part of Shakespeare's marvellous power lies in his wonderful command of words. It is difficult, indeed impossible, to express Shakespeare in French in a satisfactory way.

—A large audience, composed chiefly of young ladies, listened to Mr. Curtis's lecture on Washington Irving, given on Friday of last week, at the Berkeley Lyceum, in aid of the scholarship fund of Barnard College. The Rev. Arthur Brooks introduced Mr. Curtis in behalf of Barnard, and President Seth Low of Columbia and Secretary Hamilton W. Mabie of Barnard College were present on the platform.

—In the ball-room of the Brunswick, on the evening of March 5, Prof. W. T. Hewett of Cornell addressed the Goethe Society on 'Goethe as an Interpreter of Life.' He said that Goethe realized that letters apart from their humanity missed their noblest mission; to him earnestness was the soul of character, as patience in self-improvement was the lesson of his life. Goethe, said Prof. Hewett, illustrates the unconquerable will. His own soul was the artist of his destiny, the arbiter of his activities. His life was never visionary, never unreal. To do the nearest duty was his custom and his creed.

—On the invitation of Dr. Alfred Meyer, Miss Clara Barton, President of the Red Cross Society, addressed the nurses of the Mount Sinai Training-School at their new home, 149 East 67th Street, last Sunday morning. In inspiring, sympathetic words Miss Barton related many experiences from her own life, and dwelt touchingly upon the high and noble duties of the nurse. Afterwards she was shown through the quarters of the school, and expressed herself as delighted with the fine appointments and admirable order visible everywhere.

—Richard G. Moulton, M.A., Cambridge University (Extension) Lecturer in Literature, lectured last Saturday evening to a large audience, in the hall of the Law School, Columbia College, on 'The Literary Study of the Bible.' His object was to vindicate the Bible as a medium for literary education. His complaint was, not that the Bible is neglected, but that literary study is neglected. There was an enormous educational waste in the storehouse of Biblical literature being untouched for purposes of literary study. 'While the present plea,' said the lecturer in conclusion, 'is based upon literary, not upon religious grounds, what has been advocated cannot but be desirable. No study is sound in method that does not kindle affection for the matter studied, and a fresh link of affection for the Bible cannot but prove a religious force.'

—The will of Cardinal Newman bequeaths all his manuscripts and copyrights of books to the Rev. Dr. Neville, his real and leasehold property to the Rev. Mr. Pollen, and the whole of the residue to Messrs. Neville, Pollen and Bellasis, all of whom belong to the Oratory at Edgbaston. The estate is valued at about \$17,500.

—About \$5000 has been collected for a monument to the once very popular novelist Heinrich Zschokke, to be erected at Aarau.

—The Concord Phidias, Mr. French, has undertaken to model for a place in the new Boston Library building in Copley Square a sitting statue of Emerson, in marble, and a subscription for the purpose has already been begun in Boston and Concord. The treasurer of the Emerson Statue Fund is J. S. Russell, who has deposited the payments already made with Lee, Higginson & Co. Persons desiring to subscribe can do so by addressing Mr. Russell at those bankers. The originators of this excellent project, according to Mr. Frank B. Sanborn, are Messrs. T. Quinby Browne and Nathan Appleton.

—If there could now be an international convention between Washington and London as to the uniform spelling of the English

language,' cables Mr. Harold Frederic to the *Times*, 'the recent copyright victory would be of more use to American publishers and printers.' He continues:—

English houses could often profit by buying plates or sheets from publishers of American editions of popular books, but are restrained because the critics always attack the transatlantic spelling of 'waggon,' 'gaol,' and all words which here end in 'our.' It has been long apparent that we cannot be expected to change our style for the longer and clumsier English fashion, any more than they can revert to music with a *ti*. At last there is a gleam of light from this side of the dead-lock. The printed forms for the new census, which will be taken next month, spell labor and laborer without the sacred and useless *u*. This governmental innovation is, however, I am bound to say, roundly abused by the critics.

—In accordance with a suggestion contained in a recent letter from Mme. Bashkirtseff, the mother of Marie, the Cassell Publishing Co., the authorized publishers of Marie Bashkirtseff's 'Journal,' will receive and forward any money that may be raised in this country for the purpose of erecting a monument in Paris to the memory of the extraordinary young artist and diarist. Mme. Bashkirtseff believes that many of her daughter's admirers in America would be pleased to contribute to the fund, and donations of any amount, no matter how small, will be promptly acknowledged by the publishers in question, at 106 Fourth Avenue, New York.

—*The Athenæum* of Feb. 28 devotes its first page to an attack upon Dr. B. E. Martin's 'In the Footsteps of Charles Lamb.' It gives up a column, also, to a communication from a Scottish member of the Livingston family, who attempts to refute Mr. Roosevelt's assertion in his *History of New York* that the American Livingstons are among the noted New York families 'of almost unknown ancestry.'

—M. Zola is suffering intensely from rheumatism. In an interview recently reported, he said that he was going, within a short time, to visit the city and battle-ground of Sedan, in order to obtain material for an account of the famous battle fought there between the French and the Prussians on Sept. 2, 1870, when Napoleon III., at the head of an army of 90,000 men, surrendered to the victorious Prussians. The description of this battle will occupy a third of his next work, which will be entitled 'La Guerre.'

Outside of 'La Guerre,' Zola said that he had not decided what to do in the future. The people who credited him with the intention of dabbling in dramatic writing were better informed than himself. He asked anxiously about the United States Copyright bill, and said that it would be a boon for French authors; that it would increase their revenue, and secure them better translations. The translations had hitherto been dreadful. Zola also spoke of the regular bourgeois manner of living of modern writers in contrast with the old Bohemianism as due to the necessity to earn a great deal of money, saying that 50,000*f.* a year was now comparatively a small income.

## Publications Received

[Receipt of new publications is acknowledged in this column. Further notice of any work will depend upon its interest and importance. When no address is given the publication is issued in New York.]

- |   |                                  |
|---|----------------------------------|
| Brewer, E. C. Historic Note-Book. \$3.50.....                           | Phila.: J. B. Lippincott Co.     |
| Burr, E. F. Aleph, the Chaldean. \$1.75.....                            | Wilbur B. Ketcham.               |
| Chapman, S. Fashionable Sins. 25c.....                                  | Minerva Pub Co.                  |
| Dewey, J. Outlines of Ethics. \$1.40.....                               | Ann Arbor, Mich.: Inland Press.  |
| Diniz, J. Fidalgoes of Casa Mourisca. Tr. by R. L. Dabney. \$1.50.....  | Boston: D. Lothrop Co.           |
| Dowsett, C. F. Striking Events in Irish History. \$1.....               | Brentanos.                       |
| Easter Booklets. 4 vols. 25c. each.....                                 | F. H. Revell & Co.               |
| Eggleston, G. C. and Marbourg, D. Juggernaut. \$1.25.....               | Fords, Howard & Hulbert.         |
| Fenn, G. M. A Mint of Money and a Double Knot. 50c. each.....           | United States Book Co.           |
| Genung, J. F. Epic of the Inner Life. \$1.25.....                       | Houghton, Mifflin & Co.          |
| Hahn, C. C. In Cloisters Dim. ....                                      | Chicago: Benziger Bros.          |
| Kinney, R. I. An Exceptional Case. 50c.....                             | Phila.: J. B. Lippincott Co.     |
| Kluge, Friedrich. Etymological Dictionary. Tr. by J. F. Davis. \$2..... | Macmillan & Co.                  |
| Lamberton, W. A. <i>spds</i> with the Accusative, etc. 50c.....         | N. D. C. Hodges.                 |
| Larcom, Lucy. As It Is in Heaven. \$1.....                              | Boston: Houghton, Mifflin & Co.  |
| Mathers, H. B. Mystery of No. 13. 25c.....                              | United States Book Co.           |
| Morgan, C. L. Animal Life and Intelligence. \$4.....                    | Boston: Ginn & Co.               |
| Muzzy, A. M. Bennie Winklefield. 75c.....                               | Hunt & Eaton.                    |
| Oman, C. W. Warwick the Kingmaker. 60c.....                             | Macmillan & Co.                  |
| Overton, J. H. John Wesley.....   | London: Methuen & Co.            |
| Plummer, A. General Epistles of St. James and St. Jude. \$1.50.....     | A. C. Armstrong & Son.           |
| Roop, E. C. and L. J. Drills and Marches. 25c.....                      | Phila.: Penn Pub. Co.            |
| Rule, W. H. Brand of Dominic. \$1.....                                  | Hunt & Eaton.                    |
| Shakespeare. Hamlet. Ed. by Thos. Page and John Paige. 2s. 6d.....      | London: Moffatt & Paige.         |
| Shelley. Adonais. Ed. by W. M. Rossetti. \$1.50.....                    | London: Oxford University Press. |
| Statesman's Year-Book: 1891. Ed. by J. S. Keltie. \$3.....              | Macmillan & Co.                  |
| Storm, Th. Immensee. Ed. by W. Bernhardt. 30c.....                      | Boston: D. C. Heath & Co.        |
| Tellet, R. A. Draught of Lethe. 50c.....                                | Phila.: J. B. Lippincott Co.     |



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